

ABSTRACT

Title of Dissertation: TRANSCRIBING VIOLA DA GAMBA
LITERATURE FOR THE MODERN DOUBLE
BASS

Shawn Michael Alger,
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Dissertation directed by: Professor of Viola, Katherine Murdock,
School of Music

The double bass, in its modern incarnation, dates from the late nineteenth century, which means that any performer wishing to play solo music from an earlier era must resort to transcriptions. For modern bassists wishing to play music from the Baroque era, the options of existing transcriptions are severely limited. Currently a handful of composers dominate the landscape of baroque music for double bass, and the music tends to borrow from either violin or cello repertoire. The fact of the matter is that Baroque music is tremendously underrepresented when compared against the entire oeuvre of available music for the double bass. This dissertation will present a collection of transcriptions from viola da gamba literature in a variety of styles and genres in order to illustrate the potential this music has for expanding the baroque repertoire for double bass. The scope of this paper will include solo music with accompaniment, unaccompanied transcriptions, and music for two and four basses. In transcribing these works I have kept as close to the original manuscripts and

publications as possible with regards to bowing and notation. Deviations from the original have been clearly marked so that modern performers may decide for themselves how faithfully to reproduce what the composer wrote. It will also serve as a starting point toward reinventing this wonderful body of music that has heretofore been taken for granted.

TRANSCRIBING VIOLA DA GAMBA LITERATURE FOR THE MODERN
DOUBLE BASS

by

Shawn Michael Alger

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Advisory Committee:
Professor Katherine Murdock, Chair
Professor Anthony Manzo
Dr. Richard King
Dr. Kenneth Slowik
Dr. William Hodos

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Dedication

For my grandparents who always asked to hear me play, my parents who kept their cool when their son wanted to be a music major, and for that eighteen year old kid who really wanted a floppy hat.

Acknowledgements

I would like to thank my teacher and mentor for the past four years, Anthony Manzo for his endless enthusiasm, and for helping me find my voice in the music I love so much.

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Introduction:

“Surely it is preferable to always hear music in the medium in which it was conceived by the composer.”¹

Few would argue with the above statement of famed pedagogue Stuart Sankey. While there may be singular instances in which he is entirely incorrect, necessity must sometimes preclude the modern bassist from adhering to such lofty ideals. The present dissertation, *Transcribing Viola da Gamba Repertoire for the Modern Double Bass*, is not an effort to undermine Mr. Sankey’s statement, or to suggest an entire repertory would be better served if performed on another instrument, but to address a gaping hole in the existing repertoire of the modern bassist.

The historical roots of the modern double bass can be traced back several hundred years. Though there have been anomalous practitioners such as Giovanni Bottesini and Domenico Dragonetti, who made great strides toward legitimizing the double bass as a solo instrument, the fact remains that virtually no music written specifically for solo double bass can be considered a significant contribution to the oeuvre of classical music.² Furthermore, if the modern bassist wishes to delve into solo music from past eras, their options for repertoire become increasingly limited the further into the past they go. Most Romantic-era bass literature is owed to Bottesini, and while a wealth of solo music was written for the double bass in eighteenth-

¹ Stuart Sankey, “As you like it – Original and Transcribed Bass Repertoire,” in *Highlights from the American String Teacher (1984-1994): Double Bass Forum* (Bloomington: American String Teachers Association, 1996), 11.

² Ibid., 11.

century Vienna, the tuning system employed by bassists at that time can make that music tremendously difficult to perform on the modern instrument. If a double bassist wishes to play any recital repertoire from the Baroque era, transcription is the only option.

In the past century, bassists have appropriated violin and cello sonatas from baroque composers such as Marcello, Vivaldi, Eccles, Handel, and Telemann. While these works began as performance pieces, recent trends have seen them treated more and more as music assigned to students in order to learn baroque style and develop modern technique. Historically informed performance is, of course, an exception to this trend, but for the modern bass recitalist these works are often overlooked in favor of their unaccompanied cousin: the Cello Suites of J.S. Bach.

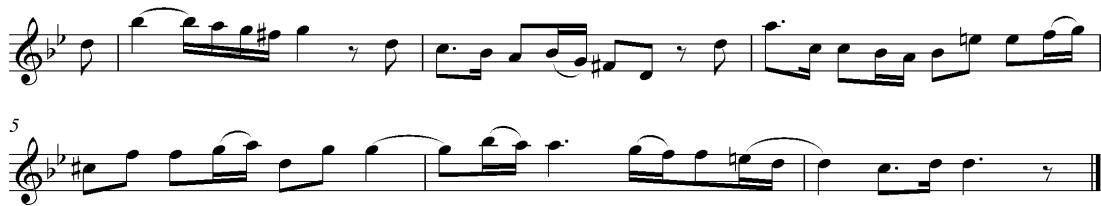
A cursory examination of numbers from Murray Grodner's Catalog of Literature for the Double Bass³ reveals that only 166 of the total 3256 pieces for one to four basses with and without accompaniment come from the Baroque era. While that is barely five percent of the total literature, the problem is compounded by the fact that 73 of the total 166 modern editions of baroque music were made prior to Grodner's third edition of the catalog in 1974. These editions can be somewhat disconcerting, as they tend to represent the musical aesthetic of the early-mid twentieth century, and not current trends in bass playing.

The trouble with much of this music, and even in some recent editions, is that they appear in transcription with little to no thought about what the composer wrote in the original manuscript or first published edition. There is often no information

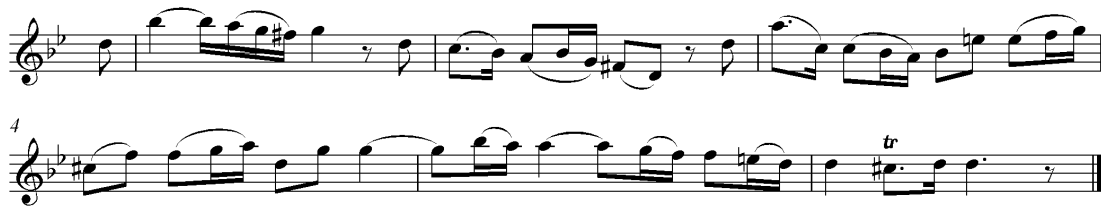
³ Murray Grodner, *Comprehensive Catalog of Music, Books, Recordings and Videos for the Double Bass*, 4th ed. (Murray Grodner, 2000).

communicated to the performer about which slurs and articulations are original to the manuscript and which are a product of the era in which the piece was transcribed, or worse, inserted out of convenience. This trend can be seen in the following example, which shows Henry Eccles' G Minor Violin Sonata both in the first edition of 1720⁴ and the modern edition for double bass published by International Music Company.⁵

Henry Eccles: Sonata in G minor (1720), Largo: mm. 1-6



Henry Eccles: Sonata in G minor (International Edition 1951), Largo: mm. 1-6



The International edition from 1951⁶ adds numerous slurs, but makes no indication as to which are present in the first edition of the piece, and which are editorial.

Furthermore, there is no preface or other explanation as to why the slurs have been added or changed. The result is an entire repertoire that lacks any sort of credibility in regards to conveying the composer's intent.

⁴ Henry Eccles, *Premier Livre de Sonates a Violon Seul et la Basse* (Paris: Chez Foucaut, 1720), 41.

⁵ Henry Eccles, *Sonata in G Minor for Double Bass and Piano*, ed. Frederick Zimmerman, (New York: International Music Company, 1951).

⁶ The example provided here is notation one octave above where it appears in the International edition in order to clearly show the differences with the original.

Many of these mid-twentieth century editions were done in the 1950s, and are still in use today despite representing a bygone musical aesthetic. An attempt was made by Schirmer Publishing in the 1970s to create editions that more closely represented the notation found in original manuscripts; however, they often fall short of their goal. In their edition of Antonio Vivaldi's *Six Cello Sonatas*, it stipulates the performance instructions for their editorial decisions in order to help the performer give a "true picture of Vivaldi's manuscript,"⁷ but the end result is an edition that provides an editor's interpretation of Vivaldi's works, not a representation of what Vivaldi wrote. This can be seen in the following example from Vivaldi's Sonata No. 3⁸

Antonio Vivaldi: Cello Sonata No. 3 in a minor (1740), Largo: mm. 1-8



Antonio Vivaldi: Cello Sonata No. 3 in a minor (Schirmer 1973), Largo mm. 1-8



Once again, there are slurs and bowing prescriptions without any indication in either the music or the edition's accompanying text as to what is original to the composer. I highlight these oversights not to suggest that a performance using them would be

⁷ Lucas Drew, "Preface," in *Vivaldi: Six Sonatas for Double Bass and Piano* (Milwaukee: G. Schirmer, 1973).

⁸ Antonio Vivaldi, *VI Sonates Violoncello Solo col Basso* (Paris: Leclerc and Boivin, 1740), 9.

wrong, or bad, but simply to bring attention to the fact that they are somewhat misleading.

The fact is that baroque repertoire for solo double bass is in need of both expanding and updating. With the recent increase in interest in historically informed performance, it seems that now is a sensible time to reexamine the baroque literature. This dissertation will serve to expand the body of baroque-era music for modern bassists, and provide them with reliable editions in which the composer's original notation is made clear from editorial suggestions.

Rather than try to recast the established works of Vivaldi, Marcello, or Eccles, for the modern double bassist, I have accessed a previously under-utilized source: viola da gamba literature. This diverse solo repertoire shares a similar range to the cello, from which bassists often derive repertoire, and is tuned in fourths much like the double bass. This fourth-tuning makes gamba music particularly accessible for bassists. Passages that lay across the strings, in a single position for the viola da gamba, can often be replicated on the double bass using a thumb technique. Since the gamba uses a four-finger left hand technique with extensions of the first finger, a bassist can also use their thumb, first, second, and third fingers as an analogous fingering technique. The thumb can then extend backward in the same manner that the first finger extends on the viol.

The present dissertation will showcase a wide variety of music that originally featured the viola da gamba and then transcribe it for modern double bass performance. In an effort to show the versatility of this repertoire, various solo and chamber works – unaccompanied preludes, solo sonatas, duets, and quartets – will be

examined and offered as transcriptions. In creating these editions I have tried to maintain consistent editorial practices when altering the transcription from the original manuscript. Accidentals appearing above the staff indicate sharps or flats that I felt were appropriate to add despite not being in the manuscript source. Ornaments and dynamics appearing in parenthesis indicate editorial performance suggestions that are not part of the original. Furthermore, I have used parenthesis to suggest the transposition of a notated pitch up an octave. Dashed slurs indicate where I feel a slur would be appropriate in the music, but are not actually in the manuscript. Specific details of these practices as they pertain to the music presented here can be found in the “Editorial Practices” section of each piece. Finally numerical indications in the music itself “1), 2), 3)” etc. refer to chords that have been reduced for performance on double bass. The numbers are sequential and correspond to the numbers in Appendix C where the original chords have been listed. It is my hope that by clarifying which parts are original to the composer and which are editorial suggestions to aid modern performance, these pieces can be useful for both modern bassists and those interested in historically informed performance.

Chapter 1: Music for Unaccompanied Double Bass

Christopher Simpson (1602/6-1669): D Major Prelude from The Division Viol

Little is known about the life of Christopher Simpson. He lived during a fertile period of viola da gamba performance and composition and was a distinguished representative of the English School of viol playing. Born sometime between 1602 and 1610 Simpson was the son of a Catholic Yeoman and served in the Royalist Army of Charles I in 1643. Following the Royalist defeat at Marston Moor in 1649, Simpson found asylum in the house of the nobleman Robert Bolles, who would go on to become one of Simpson's most fervent musical supporters.⁹ Owing much to the financial support of Bolles, Simpson went on to publish the theoretical work, *The Principles of Practical Musick*, which addresses the rudiments of pitch and time as well as intervals, cadences, and chord progressions. This work, combined with numerous independent compositions, as well as his most famous work, *The Division Viol*, brought him international acclaim. Upon his death, Simpson left everything he owned – including a sizable farm near Pickering in Yorkshire – to his nephew, an indication that he never married and died a bachelor.¹⁰

Simpson's most significant work is entitled *The Division-Viol, or, The Art of Playing Extempore upon a Ground*. Part One of this three-part treatise illustrates how to hold the viola da gamba, how to finger musical passages with the left hand, and how the right hand draws the bow. Part Two is a theoretical compendium showing the different aspects of composition; everything including keys, intervals, and how the

⁹ Gladys Foley, "Christopher Simpson and the Division Viol" (master's thesis, University of Rochester, 1941), 14.

¹⁰ Ibid., 15.

bass line moves is given due attention. Part Three is dedicated to “the method of ordering divisions to a ground.”¹¹ It begins with theoretical examples of ground bass and how a performer might go about dividing (ornamenting) them by filling in the larger intervals with scalar ornaments, or weaving a melody around the smaller ones. Finally, these discussions culminate in numerous examples of fully realized divisions designed to hone the practical skills of the performer.

The D Major Prelude presented here in transcription, as well as the E Minor Prelude discussed below in Chapter 3, comes from Part Three of Simpson’s treatise. Simpson labels them as “exercises” and they are scored for solo viol. Given this designation and the pedagogical nature of the treatise itself, it is likely that these preludes are intended for study rather than performance. Nevertheless, these short preludes have become standard performance repertoire for modern gambists. They show clear, concise, contrapuntal writing while employing the various instrumental techniques discussed by Simpson in the previous two parts of *The Division Viol*. Though written for solo viol, these works contain simultaneous melodic and harmonic lines, and serve as brilliant examples of how to write multiple voices for a single instrument. From a practical standpoint, they are tremendous tutors for performing unaccompanied multi-voiced works.

The D Major Prelude is relatively straight-forward. It begins and ends in D major with a brief excursion to the dominant key of A, stopping momentarily in E major. There are two voices present throughout the work, though they rarely occur at the same time. The frequent large leaps are therefore indicative of the parallel and

¹¹ Christopher Simpson, *The Division-Viol, or, The Art of Playing Extempore upon a Ground. Divided into Three Parts*, 2nd ed. (Ivy-lane: W. Godbid, 1665). This is the title of the Part III of the treatise.

contrary motion between two independent voices rather than a single, disjunctive melody.

Editorial Practices

The D Major Prelude is transcribed for solo double bass to sound at the same pitch as the viola da gamba. The original notation is mostly in alto clef, but frequently shifts to soprano clef as well. While some composers, such as Boccherini, used clefs as an indication of left hand position,¹² Simpson changes clef simply to avoid the use of ledger lines. Since modern bassists generally do not read alto or soprano clef, the transcription makes use of the more familiar treble and bass clefs throughout.

The chords that appear in the original treatise have been simplified to accommodate the physical size of the modern double bass. While the viola da gamba has the capability to play chords containing up to six notes, modern bassists will struggle to play more than two notes at a time. This can make playing vertical harmonies labored and cumbersome on the double bass. However, there are some tricks that can be employed to make these harmonies more playable.

¹² Elisabeth Le Guin, *Boccherini's Body: an Essay in Carnal Musicology* (Berkeley: University of California Press, 2006), 21.

Christopher Simpson: D Major Prelude, mm. 25-26 (Original)



Christopher Simpson: D Major Prelude, mm. 25-26 (revoiced)



In this example, the chord on beat three of measure 25 is actually playable on the double bass by using harmonics and striking the D and G together then rolling to hold the A (on the D string) against the G. The chord on the downbeat of measure 26, however, needs modification. This chord cannot be played on the double bass as it is written, but by revoicing it, a full D major harmony is playable. If the root is played down an octave with the open D string (or as an octave harmonic to the closed D on a C-extension), as well as the A on the octave harmonic of the A string, the chord can be rolled and sounded in full.

The suggested bowings follow the rules that Simpson outlines in Part One of his treatise.¹³ Even without Simpson's prescription the bowings are intuitive and are designed to place down bows on strong beats as well as at the beginning of eighth-note passages.

¹³ Christopher Simpson, *The Division-Viol or The Art of Playing Ex Tempore upon a Ground* 2nd ed (London, 1665), 6. Simpson instructs the reader to begin all eighth-note passages with a strong bow even if immediately preceded by a strong bow.

Transcription for Double Bass

Prelude in D

Christopher Simpson
Edited by Shawn Alger

Contrabass



4

Cb.



7

Cb.



10

Cb.



13

Cb.



16

Cb.



19

Cb.



22

Cb.



Detailed description: This block contains the musical notation for the Contrabass part of the 'Prelude in D' by Christopher Simpson. The score is written in D major (two sharps) and common time. It consists of 32 measures, organized into eight systems of four measures each. The notation is for a double bass, using a C-clef on the first line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures include articulation marks like 'v' (accents) and 'n' (natural signs). The piece concludes with a final chord in measure 32.

Chapter 2: Music for Double Bass and Accompaniment

Diego Ortiz (c. 1510-c. 1570): Selections from *Trattado de Glosas*

The Spanish victory over the French at the Battle of Garigliano in 1503 placed the Italian city of Naples under Spanish control, and for the next two-hundred years, the ruling Spanish viceroys significantly influenced Neapolitan culture. During these years of Spanish rule, Diego Ortiz became a primary figure linking Spanish and Italian music.¹⁴

Ortiz was a native of Toledo who came to Naples as a man-at-arms before being appointed as a court musician.¹⁵ Though it is uncertain when Ortiz arrived in Naples, it must have happened before the publication of his most famous work, the *Trattado de Glosas*, in 1553. The treatise is unusual in that it was published concurrently in both Spanish and Italian, although the numerous Hispanic idioms throughout the text suggest it was written in Ortiz's native language and then translated to Italian, possibly by Ortiz himself.¹⁶

The *Trattado de Glosas* is among the earliest extant treatises for the viola da gamba and is the first printed ornamentation manual for a string instrument. It is comprised of two books, the first of which is the treatise on ornamentation providing numerous tables that show written-out ornaments, and how they fit into prescribed musical scenarios. The second book of the treatise consists of a variety of solo and

¹⁴ Annette Otterstedt, ed., *Diego Ortiz: Trattado de Glosas* (Basel: Bärenreiter, 2008), 7.

¹⁵ *Ibid.*, 7.

¹⁶ Robert Stevenson, "Ortiz, Diego," *Grove Music Online*, *Oxford Music Online*, (Oxford University Press). <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/20508> (accessed January 5, 2015).

accompanied *recercadas*.¹⁷ The accompanied works offer solo viol lines over ground basses and popular Italian songs of the mid-sixteenth century, such as *La Folia*, the *Passamezzo*, and the *Romanesca*. Ortiz emphasizes that these works are chamber pieces, not solo gamba pieces.¹⁸

The term *Glosas* or *Gloss* is usually thought of as a literary term that denotes the amplification of a text, but in musical terms it signifies the ornamentation of a melody. This idea of musical glossing is different from the typical modern notion of ornamentation such as trills and appoggiaturas which serve to decorate single notes. In this context, a musical gloss specifically refers to the filling in of larger intervals with notes that move in a more or less stepwise motion. The music contained within Ortiz's *Trattado* takes the idea of a gloss one step further. The original melody is found in the ground bass part, and the performer is free to ornament as he or she sees fit. The gamba part acts as a second level of amplification, playing extended passages of scalar runs and lively syncopations. Its melodies act as decorations of the popular songs played by the keyboard, thus making the gamba actually fulfill the role of accompanist to the harpsichord!

The four *recercadas* transcribed here for double bass come from the last portion of Ortiz's *Trattado*. Written in the sixteenth century, these works pre-date the modern notion of tonality by almost a century. Ortiz's harmonies move in a modal fashion, meaning that they do not have the same tonic and dominant function that

¹⁷ Ortiz uses the term *recercada* interchangeably with the term *fantasia*, which does not denote a fixed form, but an improvised piece of music based on the learned rules of counterpoint. There are twenty seven of these *recercadas* in total. The first four are for solo bass viol with no accompaniment. The next six are all set to the popular tune of *la Spagna*. The next eight are to be played along with Arcadelt's madrigal *O felici occhi miei*, and the final nine are counterpoint on Italian ground basses.

¹⁸ Otterstedt, *Trattado*, 9.

would be expected of music written in the 1700s. Instead, they rely on the use of *musica ficta*¹⁹ to account for things like leading tones, which may result in a harmonic movement that sounds more tonal. Though the theoretical notion of hexachords and *musica ficta* was still prevalent in the minds of theorists and pedagogues of the sixteenth century, composers were moving toward a sound world more closely resembling our modern notion of tonality. It is not hard to imagine that a conservative thinking sixteenth-century gambist may have opted for a more modal performance of these works, while the progressive or forward-thinking performer might have added more accidentals.

While Ortiz's treatise states that his *recercadas* should be played by viola da gamba²⁰ and harpsichord, the modern bassist is encouraged to explore different options of instrumentation and ensemble. The use of guitar can be effective in evoking Ortiz's Spanish roots and underscoring the Spanish influence on Neapolitan culture. Piano accompaniment is a simple answer to modern instrumentation and can be quite effective, though the pianist should be encouraged to improvise; the block chords that appear in music are a framework for greater music making and should not be read verbatim. These works can also be easily expanded for a small chamber ensemble. Much like a jazz combo, multiple players can play the ground, while others take turns playing the melody line, each performer improvising and expanding upon the notated music according to their own ability and comfort level.

¹⁹ *Musica ficta* is a term used to designate an extension of the hexachord system. It required performers to interpret the written notation as needing a note to be raised or lowered in order to make a more appropriate harmony. In essence it is the adding of a sharp or flat to make the music conform to the rules of modal harmony.

²⁰ Otterstedt, *Trattado*, 10-12. Ortiz actually uses the terms *Violone* and *Vihuela d'arco*, which have been interpreted by modern scholars to mean the bass viola da gamba.

Editorial Practices

The transcription for double bass is at pitch, and lies within the tenor/solo range of the modern instrument – mostly between the open G string and the G two octaves above. These pieces are idiomatically written for the gamba in that they can be played almost entirely in a single left-hand position. This can be achieved similarly on the double bass through the use of left hand thumb technique, though the resulting timbre is quite dark owing to register and thick lower strings. In order to achieve a more soloistic sound by the primary use of the G string, these works require considerable amounts of shifting; nevertheless the register and mode of each recercada lies comfortably on the larger instrument.

All accidentals that appear on the staff are original to Ortiz's 1553 edition, and accidentals appearing above the staff are editorial suggestions to make the pieces more tonal. This can be seen in the following example:

Diego Ortiz: Recercada Ottava, mm. 56-57

The musical score consists of two staves. The top staff is a bass clef (double bass) and the bottom staff is a treble clef (guitar). The key signature has one flat (B-flat) and the time signature is 3/8. The double bass part has a melodic line with several accidentals, including a sharp sign above the staff in measure 56. The guitar part provides harmonic accompaniment with chords and single notes.

Like the original publication, these works are presented without slurs, though the performer is encouraged to add their own to help project their understanding of the music. In the historical context each note of a gloss or division would be taken with a different bow stroke, however, the shaping of these consecutive bows is a task

more easily executed on period equipment. The addition of slurs can be an effective compromise for grouping notes and showing phrases in this music.

The omission of bar lines in the double bass part is meant to reflect the lack of bar lines in the original publication. In modern music bar lines can add a rhythmic emphasis that was not necessarily congruent with practices of the sixteenth century. It is my hope that omitting bar lines will help create a more spontaneous and rhythmically unconstricted performance. The decision to add bar lines to the accompaniment was based on practicality. Without any bar lines as a reference, simple matters such as rehearsal are made more difficult. The addition of bar lines helps the performers quickly and easily hone in on specific parts of the music as needed.

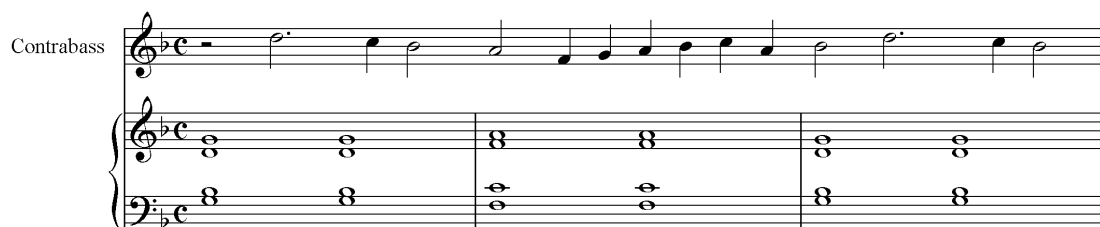
The accompaniment for *Recercada Ottavia* appears only as a bass line in the original 1553 publication. It is presented here in four-part harmony, like the other three *recercadas*, in order to maintain similarity across the whole body of work. The realization is based on other modern editions, recordings, and personal taste.

Transcription for Double Bass

Recercada Primera

Diego Ortiz
trans. Shawn Alger

Contrabass



4

Cb.



8

Cb.



12

Cb.



16

Cb.



24

Cb.

The 24th measure of the piece. The top staff (treble clef) contains a single melodic line. The bottom staff (grand staff) contains a single harmonic line with chords.

28

Cb.

28

Cb.

29

30

31

32

Cb.

33

34

35

[illegible]

40

Cb.

Measures 40-43: Cb. part features a melodic line with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

44

Cb.

Measures 44-47: Cb. part continues the melodic line. The piano accompaniment features chords in the right hand and single notes in the left hand.

48

Cb.

Measures 48-51: Cb. part features a melodic line with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

52

Cb.

Measures 52-54: Cb. part features a melodic line with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

55

Cb.

Measures 55-57: Cb. part features a melodic line with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Recercada Segunda

Diego Ortiz
trans. Shawn Alger

Contrabass

Measures 1-4 of the Contrabass part. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The melody consists of eighth and quarter notes, while the accompaniment features chords and single notes.

5

Cb.

Measures 5-8 of the Contrabass part. The melody continues in the treble clef, and the accompaniment remains in the bass clef. Measure 8 ends with a double bar line.

9

Cb.

Measures 9-12 of the Contrabass part. The melody continues in the treble clef, and the accompaniment remains in the bass clef. Measure 12 ends with a double bar line.

13

Cb.

Measures 13-16 of the Contrabass part. The melody continues in the treble clef, and the accompaniment remains in the bass clef. Measure 16 ends with a double bar line.

17

Cb.

Musical score for measures 17-20. The Cb. part features a melodic line with eighth and sixteenth notes, including a chromatic ascent. The piano accompaniment consists of block chords in the right hand and a steady eighth-note bass line in the left hand.

21

Cb.

Musical score for measures 21-24. The Cb. part continues the melodic line with some rests and chromatic movement. The piano accompaniment shows a change in the right hand chords, with some measures featuring a double bar line.

25

Cb.

Musical score for measures 25-28. The Cb. part continues the melodic line. The piano accompaniment maintains the eighth-note bass line and block chords in the right hand.

29

Cb.

Musical score for measures 29-32. The Cb. part continues the melodic line. The piano accompaniment shows a change in the right hand chords, with some measures featuring a double bar line.

33

Cb.

Measures 33-36: Cb. part features a continuous eighth-note scale. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

37

Cb.

Measures 37-40: Cb. part features a continuous eighth-note scale. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

41

Cb.

Measures 41-44: Cb. part features a continuous eighth-note scale. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

45

Cb.

Measures 45-48: Cb. part features a continuous eighth-note scale. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Recercada Quinta

Diego Ortiz
trans. Shawn Alger

Contrabass

Measures 1-4 of the Contrabass part. The melody is written in a single staff with a treble clef and a key signature of one flat. The accompaniment is written in two staves (treble and bass) with a grand staff and a key signature of one flat. The melody consists of a series of eighth and quarter notes, while the accompaniment features block chords.

5

Cb.

Measures 5-8 of the Contrabass part. The melody continues with eighth and quarter notes. The accompaniment remains consistent with block chords.

9

Cb.

Measures 9-12 of the Contrabass part. The melody continues with eighth and quarter notes. The accompaniment remains consistent with block chords.

13

Cb.

Measures 13-16 of the Contrabass part. The melody continues with eighth and quarter notes. The accompaniment remains consistent with block chords.

17

Cb.

Measures 17-20: Cb. part features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of block chords in the right hand and single notes in the left hand.

21

Cb.

Measures 21-22: Cb. part continues the melodic line. The piano accompaniment features block chords in the right hand and single notes in the left hand.

23

Cb.

Measures 23-24: Cb. part continues the melodic line. The piano accompaniment features block chords in the right hand and single notes in the left hand.

25

Cb.

Measures 25-26: Cb. part continues the melodic line. The piano accompaniment features block chords in the right hand and single notes in the left hand.

27

Cb.

Musical score for measures 27-29. The Cb. part features a melodic line with eighth and quarter notes, including a sharp sign on the eighth note of measure 28. The piano accompaniment consists of block chords in the right hand and single notes in the left hand.

30

Cb.

Musical score for measures 30-32. The Cb. part features a melodic line with eighth and quarter notes, including a sharp sign on the eighth note of measure 31. The piano accompaniment consists of block chords in the right hand and single notes in the left hand.

33

Cb.

Musical score for measures 33-34. The Cb. part features a melodic line with eighth and quarter notes. The piano accompaniment consists of block chords in the right hand and single notes in the left hand.

35

Cb.

Musical score for measures 35-37. The Cb. part features a melodic line with eighth and quarter notes. The piano accompaniment consists of block chords in the right hand and single notes in the left hand.

Diego Ortiz
trans. Shawn Alger

[illegible]

5

Cb.

9

Cb.

9

Cb.

[illegible]

17

Cb.

The musical score for the Cb. (Cello) part consists of two staves. The upper staff is a single melodic line in treble clef, and the lower staff is a harmonic accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody begins with a series of eighth notes, followed by quarter notes and half notes. The accompaniment features chords in the left hand and single notes in the right hand.

22

Cb.

26

Cb.

30

Cb.

34

Cb.

38

Cb.

43

Cb.

Musical score for measures 43-46. The Cb. part features a melodic line with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

47

Cb.

Musical score for measures 47-51. The Cb. part continues with a melodic line. The piano accompaniment features chords and single notes.

52

Cb.

Musical score for measures 52-56. The Cb. part features a melodic line. The piano accompaniment consists of chords and single notes.

57

Cb.

Musical score for measures 57-60. The Cb. part features a melodic line. The piano accompaniment consists of chords and single notes.

61

Cb.

Musical score for measures 61-64. The Cb. part features a melodic line. The piano accompaniment consists of chords and single notes.

Dieterich Buxtehude (1637-1707): Viola da Gamba Solo BuxWV 268

It is presumed that the Buxtehude's family came from the small town of Buxtehude southwest of Hamburg, but emigrated to Denmark in the early sixteenth century. His father was an organist in the duchy of Holsten and was likely the source of Dieterich's early musical education. In 1657/8 Dieterich earned his first official position and became the organist at his father's church in Helsingborg.

In 1668, after ten years in Denmark, Buxtehude accepted a job as organist of the Marienkirche in Lübeck, a job he would hold for the remainder of his life. As part of his contract, he was required to marry the youngest daughter of his predecessor, Franz Tunder. Buxtehude's professional duties included playing organ for the main morning and, afternoon services on Sundays, feast days, and Vespers, as well as supplying ensemble music during Communion, which included other instrumentalists from Lübeck.

The interaction with other town musicians led Buxtehude to reorganize the public concert series known as *Abendmusik*. These concerts fell outside of his official church duties, but performances still took place in the Marienkirche and were usually made up of choral works accompanied by the organ. Buxtehude spent the remainder of his career in Lübeck, and with the exception of a handful of trips to Hamburg, there is no evidence that he ever traveled. Nevertheless he was highly influential for other German composers, as both Handel and J.S. Bach made trips to Lübeck to hear Buxtehude play and learn the craft of playing the organ.

As could be expected, most of Buxtehude's output consists of music for organ, but he did write a small number of trio sonatas, and perhaps one solo sonata

for bass viol. The viola da gamba solo BuxWV 268 is transmitted in a single manuscript source that names Buxtehude as the composer, however it is the only extant sonata for a solo instrument, other than organ, that bears his name. Though the work appears in Buxtehude's catalogue of works, Kerala J. Snyder has called its authenticity into question on stylistic grounds.²¹ The unbalanced layout consists of individual sections of gamba figuration over a supporting bass line. There is little of the characteristic contrast between sections and a lack of the interchange between solo and bass voice that is found in his other works. The manuscript for BuxWV 268 contains numerous other works by other Lübeck composers, two of which were professional gambists, Peter Grecke, and Davidt Adam Baudringer. It seems plausible that either of them could be the actual composer of this piece.²²

Though he purportedly wrote a collection of sonatas for two to three violins and gamba with continuo in 1684, it has not survived.²³ It is possible that the sonata BuxWV 268 was part of this collection, but no autograph manuscript of this particular piece has survived.

Whoever the true composer might be, this sonata is a joy to play. The somewhat meandering nature of the piece makes it a challenge to project the musical structure, but it is full of exciting outbursts of activity. It is truly a piece that is different from the norm with numerous possible interpretations. The work itself is made up of five through-composed sections. The first two are similar in character and separated by an authentic cadence in the tonic key of G major. These two sections taken together make up roughly half of the piece. The third section is a lively 3/2

²¹ Ibid., 297.

²² Ibid.

²³ Kerala Snyder J. *Dieterich Buxtehude: Organist in Lübeck* (New York: Schirmer Books), 296.

dance that borrows a great deal of its rhythmic and melodic material from the stately opening sections. The fourth section is an Allegro similar to the opening, but with an air of nobility and pomp. The final section of the piece is a short adagio that functions more as a cadenza than a truly separate structural entity.

Editorial Practices

The most significant change that I chose to make when transcribing this piece for double bass is a change of key. If played at pitch in the original key of D major, the range of this piece runs from the bass' open D string up to the D harmonic on the G string at the end of the fingerboard. If played as it reads (sounding an octave lower), it makes the upper register more manageable, but puts the lower register below the open E string meaning it would require either a five-string bass or an extension to play. The transposition to G major allows for the pitch to be situated around the comfortable playing register of the double bass.

Although infrequent, the moments of chordal writing in this piece also necessitated reduction. Measure 63 has been significantly simplified in order to favor melodic clarity over overt harmony. The notes omitted from the solo voice will be present if the piece is performed with keyboard. Even if performed with cello, bass, or other instrument providing the accompaniment, the significant harmonic note, G# is still heard in the bass.

Dieterich Buxtehude: Sonata BuxWV 268, mm. 63-64, Original



Dieterich Buxtehude: Sonata BuxWV 268, mm. 63-64, Reduction



The alto clef in the original manuscript has been replaced by a combination of treble and bass clefs as per the modern practice. I have transcribed this piece without any slurs to reflect the way it appears in the extant manuscript; however, it would not be out of place to add slurs at the performer's discretion to help clarify the musical ideas present in the work.

Transcription for Double Bass

Violadagamba Solo

BuxWV 268

Dieteric Buxtehude
trans. Shawn Alger

Contrabass

Continuo

5

Cb.

Con.

8

Cb.

Con.

11

Cb.

Con.

14

Cb.

Con.

17

Cb.

Con.

20

Cb.

Con.

23

Cb.

Con.

26
Cb.
Con.

30
Cb.
Con.

32
Cb.
Con.

35
Cb.
Con.

39
Cb.
Con.

43
Cb.
Con.

46
Cb.
Con.

48
Cb.
Con.

1)

50

Cb.

Con.

54

Cb.

Con.

58

Cb.

Con.

62

Cb.

Con.

66

Cb.

Con.

69

Cb.

Con.

72

Cb.

Con.

Detailed description: This image shows a musical score for two instruments, Cb. (Cello) and Con. (Contra), across seven systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 50 and ends at measure 72. The Cb. part is written in treble clef, and the Con. part is written in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes accidentals (sharps and naturals) and dynamic markings (p, f, mf, sfz). The systems are numbered 50, 54, 58, 62, 66, 69, and 72 at the beginning of each system.

75

Cb.

Con.

79

Cb.

Con.

84

Cb.

Con.

89

Cb.

Con.

93 **Allegro**

Cb.

Con.

97 **Adagio**

Cb.

Con.

101

Cb.

Con.

Marin Marais (1656-1728): Suite No. 1 from Pieces de Viole, Livre V

The figure of Marin Marais is possibly the most significant in the history of the viola da gamba. Born the son of a shoemaker, he entered choir school in 1667 where he received his earliest musical education and learned to play the viol. He left in 1672 to continue his studies on gamba with the legendary performer/composer/pedagogue Sainte-Colombe. Marais was such a gifted a musician that he is said to have surpassed his teacher's abilities in just six months. By 1675 Marais was playing in the *musique de la chambre du roi*, and by 1706 he would eventually go on to lead the Opéra orchestra. In 1709, owing to the failure of his opera *Sémélé*, as well as serious competition from the likes of gamba virtuoso Antoine Forqueray, Marais began to withdraw from public life.²⁴ He would continue to teach and compose for the gamba until the publication of his fifth and final book of viol pieces, in 1725.

Marais' *Fifth Book of Pieces for Viol* is written for one bass viol and figured bass, with most pieces being of moderate difficulty. Each suite, however, contains at least one piece for the truly accomplished performer. Consisting of 115 compositions in all, they are grouped into seven lengthy suites, comprised of traditional French dances and character pieces. Many of these pieces bear descriptive titles or homages to people and places that were significant to the composer. While these suites contain numerous movements, often fifteen or more, it is unlikely that Marais intended for all

²⁴ Jérôme de La Gorce and Sylvette Milliot, "Marais, Marin," *Grove Music Online*, Oxford Music Online, (Oxford University Press). <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/17702> (accessed February 27, 2015).

movements to be performed in one sitting. Instead it has become common practice to play selected movements in order to showcase the variety of the music.

The First Suite from Book Five is superbly illustrative of Marais' emotionally charged style. Though his music sometimes requires technical virtuosity, he prefers to showcase sentiment and musicality. The Prelude, "Le Soligni," is likely either a family dedication or perhaps an homage to Soligny-le-Trappe, a small eleventh-century Abby 150 kilometers west of Paris. The quality of the movement is expansive with rich harmonies, but it is unclear what the titular reference actually is. The title of the second movement, Allemande "La Facile," means simple, or easy. It is a straight forward allemande in typical binary form with its characteristic sixteenth-note pickup. The Sarabande is somewhat atypical in that it does not contain many of the rhythms or weighted second beats that are typically associated with the dance. Instead it tends to weight beat one and move in regular quarter and eighth note motion. "La Mariée" (the Bride) was a popular court dance for men and women of the eighteenth century perhaps originally associated with a wedding ceremony itself. The crunching dissonance and almost comical character of the piece seems somewhat at odds with the dignified character of event. The Gavotte and Gigue, like the Allemande, are typical of their dance forms. The Gavotte begins with a characteristic two beat pickup to the first full measure. This up-tempo dance in duple time is in binary form consisting of short four-bar phrases. The Gigue is a relatively typical French version of the dance. It is in a moderate fast tempo with a compound duple meter. The unequal phrase lengths make it somewhat ambiguous, but the overall binary form is standard. In the Rondeau, the refrain is somewhat mischievous in character and

contrasts with the more exuberant couplets. The Menuet contains a characteristic *Double*, which is simply an ornamented version of the Menuet. The Bagatelle is short, light, and unpretentious. The final movement, another Rondeau, is titled *Rondeau moitié pincé et moitié coup d'archet ou tout coup d'archet si l'on veut* (Rondeau sometimes plucked and sometimes bowed or always bowed if you prefer) and contains alternating instructions as to which passages may be plucked and which ones may be bowed.

Editorial Practices

The suite is originally in the key of A minor, but has been transcribed for double bass to the key of G minor. While playable in the original key, the key of G minor allows many more passages to lie around the natural harmonics of the instrument. The open G and D strings on the bass make the key of G minor more resonant, and more comfortable for the left hand. Some movements, such as the Prelude, Rondeau, and Menuet/Double are transcribed at pitch, while others, like the Allemande, Sarabande, and Gavotte are played at the written pitch and thus sound an octave lower.

The ornaments have been kept as close to Marais' original prescription as possible. A table of the ornaments used by Marais in Suite No. 1 can be seen below. Marais also has gamba-specific notations for fingerings and prescriptions for passages to be played on specific strings. Since there is no correlation between these notations and the double bass they have been omitted from the table.

Marais Ornaments

<p>Tremblement</p> <p>Notation Execution</p>		<p>Batement</p> <p>Notation Execution</p>	
<p>Port de voix with Batement</p> <p>Notation Execution</p>		<p>Pincé</p> <p>Discussed in Text</p>	<p>Plainte</p> <p>Discussed in Text</p>
<p>enfler* e</p> <p>Notation</p>	<p>Execution</p>	<p>enfler* e</p> <p>Notation</p>	<p>Execution</p>
<p>Arpeggio</p> <p>Notation</p>		<p>Execution</p>	

*The location of the "e" indicates where to begin the enfler, either on the note, or on the dot.

All the ornaments that occur in the First Suite are shown above and do not need any alteration for performance on the double bass. Only Marais' indications for vibrato have been changed, since there is no correlation on the double bass to the two techniques he describes. The two types of vibrato described by Marais are born out of the viol's existence as a fretted instrument. The first type of vibrato, called a *pincé* is played by holding a note with the first, second, or third finger and uses the next finger in line to beat against the string over the fret. Because the indicated note is being pressed slightly above the fret it has the effect of bending the pitch slightly higher. The second type of vibrato, called a *Plainte* is specifically for the fourth finger which has no "next finger" to add. It is performed by rolling the wrist, much as modern strings players do. Theoretically this produces a sound that wavers both above and below the indicated pitch. Since the modern double bass does not use frets, the *pincé* is somewhat superfluous for modern performers. In the transcriptions presented here all of Marais' indications for vibrato have been simply labeled with "*vib.*" The

manner of execution for the rest of the ornaments can be determined by the use of Marais' ornament table.

There are numerous chords throughout the work which can be difficult to play on the modern double bass. All chords have been maintained as much as possible, although numerous simplifications were made for chords that are physically unplayable on the double bass. The chords at the ends of movements have been maintained, because the key of G minor allows for many of these chords to be rolled. Removing some of the harmony is not always necessary, but the part can be simplified by the performer to a single note if necessary, or desirable. The section from measures 7 to 12 in the Prelude has been simplified as follows:

Marin Marais: Suite No. 1, mm. 7-12. Original notation



Marin Marais: Suite No. 1, mm. 7-12. Reduction



Finally, the clefs have been altered to reflect the modern preference for bass and treble clefs, and the continuo line appears as Marais published it: a single bass line with figures. It can be performed with keyboard, or single bowed instrument such as a cello or bass. A theorbo or guitar can also be used for a somewhat softer interpretation.

Transcription for Double Bass

Suite No. 1
1. Prelude. Le Soligni

Marin Marais
Trans. Shawn Alger

Contrabass

Continuo

Lent *vib.*

6 6 7 6 # 6 4x 6x 6 6 6 6 #

4

7

Cb.

Con.

8 9 6 7b 7 6 6 3 6x

4

14

Cb.

Con.

6 6 7 # # 6 6 7 6

4

19

Cb.

Con.

6 4x 6x 6 6 6 6

8 5 4

q|||

2. Allemande. La Facile

Marin Marais
Edited by Shawn Alger

Contrabass

Continuo

4

vib

5

Cb.

Con.

7 6 4 3 5 6 # 6 6_x 6 8 7_b 6

7

vib

e

Cb.

Con.

8 6_x 6 6 6_x # 6 8 # 9 8 4_x 6 6_x 7 6

10

e

Cb.

Con.

9 8 4_x 6 6 7 # 5 7 # 6 4 #

1.

2.

Cb.

Con.

3 7 # 5 7 # 6 4 #

3. Sarabande

Marin Marais
Edited by Shawn Alger

Contrabass

Continuo

6 7 6 6 # 6 4x

Cb.

Con.

6 6x 4 # # # 6

11

Cb.

Con.

6 6 8 9 8 6 6 3

16

Cb.

Con.

7 # # b 8 # # 6

21

Cb.

Con.

6x 6 8 9 8 8 4 # 3

26

Cb.

Con.

6x 6 8 9 8 8 4 #

1. 2.

4. La Mariée

Marin Marais
Edited by Shawn Alger

Contrabass

Continuo

vib. *e*

3 4 2 3

Cb.

Con.

vib. *e*

6 6 4 6 5 4 6

Cb.

Con.

e

11 2)

6 6 6 5 4 7 3

Cb.


Con.

e

16

6 4 3 3 9 8

21 3) *e*

Cb. 

Con. 

4 3 6 7 6 6 5 # — 6 6x 5r 4x


26 *e vib.* 4) *e* *e*


Cb. 

Con. 

6 5r — # 6 4 3

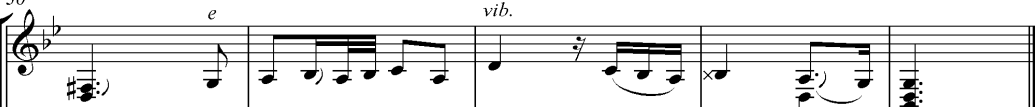
31 *e*


Cb. 

Con. 

5r 9 8 4 3 6 7 6 6

36 *e* *e vib.*

Cb. 

Con. 

— 6 6x 5r 4x 6 5r —

5. Gavotte

Marin Marais
Edited by Shawn Alger

Contrabass

Continuo

5

Cb.

Con.

vib.

10

Cb.

Con.

15

Cb.

Con.

20

Cb.

Con.

Marin Marais
Edited by Shawn Alger

48

7. Menuet

Marin Marais
Edited by Shawn Alger

Contrabass

Continuo

6 4 5 6 6 #

4 2

Cb.

Con.

6_x 6 6 #

Cb.

Con.

6_x 6 # 4_x 6 6_x 6 6

Cb.

Con.

6 6 4

7a. Double

Marin Marais
Edited by Shawn Alger

Contrabass

Continuo

6 4 2 3 6 6 #

Cb.

Vc.

6_x 6 6 #

Cb.

Vc.

6_x 6 # 4_x 6 6_x 6

Cb.

Vc.

6 6 4

11. Rondeau

Marin Marais
Edited by Shawn Alger

Contrabass

Continuo

6_x 6 3_r 9 8 6 6 5 3_r 9 8 4 #

Cb.

Con.

6 6_x 3_r # 6 4 # 6 6

Cb.

Con.

6 6 5 4 3 # 6 6_x 6

Cb.

Con.

3_r # 6_x 6 3_r 9 8 6 6 5 3_r 6 8 4_x

20

Cb.

Con.

6 6_x # 3 # 6 4

25

Cb.

Con.

6 # 6 6 6 7_b 7 6 7 6

30

Cb.

Con.

7 6 3 6 6 4 3 5 6_x 6 # 3

35

Cb.

Con.

9 8 6 6 5 # 9 8 # 4_x 6 6_x # 3 #

40

Cb.

Con.

6 4 # 5 6_x 6 7 6 # 7

44

Cb.

Con.

6_x # 9 8 4 # # b #

49

Cb.

Con.

6 6 #

53

Cb.

Con.

6 6 # 6 5 9 8 4 #

57

Cb.

Con.

6_x 6 5 9 8 6 6 5 # 9 8 4_x

61

Cb.

Con.

6 6_x 5 # 3 6 4

12. La Bagatelle

Marin Marais
Edited by Shawn Alger

Legrement

Contrabass

Continuo

Cb.

Con.

Cb.

Con.

louré

Cb.

Con.

animé

(Petite Reprise) pour la 2e fois

Cb.

Con.

15. Rondeau moitié pincé et moitié coup d'archet ou tout coup d'archet si l'on veut

Marin Marais
Edited by Shawn Alger

Contrabass

Pincé

Archet

Continuo

Pincé

6_x 6 6_x 3 9 8 #

5

Cb.

e vib.

Pincé

Con.

6_x 6 6 7 6 4 # 3

9

Cb.

Archet

Con.

3 6 4 3 6

13

Cb.

e

7)

Pincé

Con.

6 # 6 6_x #

17

Cb.

e

Archet

Con.

6_x 6 6_x 3 9 8 #

21 *e* *e* *e* *e* *Pincé*

Cb.

Con.

6_x 6 6 7 6 6_x 5_z 4 #

25 *8)* *Archet*

Cb.

Con.

7 6_x 7 6 6_x 6 6_x 4 # 5_z 5_z b

29 *doux* *Pincé*

Cb.

Con.

9 7 4 7 6_x 6 3_z 6_x 6_z

34 *Archet*

Cb.

Con.

6_x 6_x 6

38 *Pincé*

Cb.

Con.

6 7 6 # #

5_z 4

41

Cb.

Con.

6 7 6 # 6 5 4 #

9)

Archet

45

Cb.

Con.

6 5 # 6

49

Cb.

Con.

3 3 6 # 6 4 # 6 6

10)

Pincé

54

Cb.

Con.

6_x 9 8 # 6_x 6

Archet

58

Cb.

Con.

6 7 6 # 4

#

Georg Philipp Telemann (1681-1767): Solo 9 from *Essercizii Musici*

Regarded as one of the leading composers during the first half of the eighteenth century, Georg Philipp Telemann was the most prolific composer of his time. Throughout his career he was at the forefront of innovation and provided an important link between the Baroque and Classical styles. In addition to his encyclopedic œuvre, Telemann contributed significantly to music publishing, education, music theory, and German concert life.

Born to a well-educated, yet non-musical family in Magdeburg, Telemann became involved in the church early in his life. At the age of ten he was taking regular singing lessons and began studying the keyboard. Before long he had taught himself to play the recorder, violin, and zither,²⁵ and was learning the art of composition through score transcription. He wrote his first opera at age twelve and would go on to familiarize himself with the flute, oboe, chalumeau, viola da gamba, and violone. His education brought him to Leipzig in 1701 as a law student, but his musical talents afforded him employment from the two main churches in town: the Thomas and Nicolai. Telemann founded a forty-member student *Collegium Musicum*, which gave public concerts, but the success of this group led to conflicts over performing rights with Johann Kuhnau the *Thomaskantor* in Leipzig.²⁶

Telemann's first official post was Kapellmeister to Count Erdmann II of Pomnitz at Sorau in Lower Lusatia (now Żary in Poland) in 1705. He immersed

²⁵ Steven Zohn, "Telemann, Georg Philipp," *Grove Music Online*, *Oxford Music Online*, (Oxford University Press). <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/27635>. (accessed October 1, 2015).

²⁶ *Thomaskantor* is the title given to the musical director of the boys choir of the Thomaskirche in Leipzig. The primary job of the *Thomaskantor* was to prepare the choir for church services at the four primary Lutheran churches in Leipzig, The Thomaskirche, Nikolaikirche, Neue Kirche, and Peterskirche. The most famous man to hold this title was J.S. Bach from 1723-1750.

himself in the French style and would write over 200 Ouvertüren (French Overtures) in two years. The location exposed the young composer to Polish and Moravian folk music and a melody-dominated style, both of which would influence his music throughout his career. Three years later Telemann had moved on to Eisenach where he presumably met J.S. Bach (he would go on to serve as godfather to Carl Philip Emanuel Bach). Though his position as Konzertmeister allowed him to compose a prolific amount of instrumental music, Telemann grew tired of court life and after thirteen years, moved on to his final job as Kantor of the Janneum Lateinschule of Hamburg in 1721.

During this final phase of his life, Telemann instructed singing, theory, and history four days per week, and produced multiple cantata cycles for the church year. Outside of his church duties, he revived his *Collegium Musicum* to give public concerts, and directed the opera. As if these activities were not enough, Telemann was also an active participant in the intellectual life of Hamburg and self-published forty-three collections of music between the years 1725 and 1740. After this fifteen-year period, the composer entered a semi-retirement, and began regular correspondence with his colleagues in Berlin: C.P.E. Bach, Quantz, Graun, Benda, and Agricola. Despite good health throughout his life, as Telemann entered his 80s he was having difficulty walking and his eyesight was deteriorating. He died of a “chest ailment”²⁷ on June 25, 1767 at the age of 86.

The music Telemann left behind covers an immense range of genre and style. He refused to allow the scope of his musical activity to be limited by the nature of his

²⁷ Steven Zohn, “Telemann, Georg Philipp,” *Grove Music Online, Oxford Music Online*, (Oxford University Press). <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/27635>. (accessed October 1, 2015).

official position.²⁸ Though always officially employed by a church or religious body, he frequently found time for secular music making with his *Collegium Musicum*, as well as music publishing. In an effort to gain greater distribution of his works, he often avoided technical difficulty in his music. His public concerts provided a wide variety of music to a greater audience than if he had remained at court, and he was one of the first composers to adopt German musical terms rather than making use of standard Italian nomenclature. Though Telemann was counted among the best composers of his generation by his contemporaries, due to the changing musical aesthetics of the early nineteenth century his work fell into obscurity, and his music remained largely unheard until the early music revival of the twentieth century.

Essercizii Musici is a collection of 12 solos and 12 trios for various instrumental combinations. Despite the fact that the music was composed in the 1720s, and engraved for publication sometime around 1728, *Essercizii Musicizi* was not actually published until 1739/40.²⁹ The engraving reveals discrepancies in notation, such as varying sizes and shapes of dynamics and tempo markings. Other practices such as the notation of trill signs “+” and “s” quarter rests are exclusively used in his works from 1728-1732.³⁰ Clues such as these allow scholars to estimate the date of composition and engraving. It is likely that *Essercizii Musici* was one of Telemann’s first efforts at engraving music, and yet one of his last ever self-published works.

²⁸ Ibid.

²⁹ Steven Zohn. *Music for Mixed Taste: Style, Genre, and Meaning in Telemann’s instrumental Works*. Oxford University Press, 2008, 378.

³⁰ Ibid., 380.

Solo 9 is a sonata in G minor originally written for viola da gamba and continuo. The Slow-Fast-Slow-Fast movement scheme is typical of the genre at the time, but the influence of vocal music is apparent in the way Telemann varies the formal structure of the sonata.³¹ The first movement is a slow adagio, but labeled as “cantabile,” betraying the influence of Telemann’s work with opera. The second movement is a lively allegro in 6/8 time. Buoyant and gregarious, there is something mischievous about this dance-like movement. It is largely diatonic, but reserves a diabolical chromatic twist for a moment just prior its conclusion. The third movement is the most overtly influenced by vocal music. It begins with a short recitative before moving on to an arioso. Although the movement is brief, a framework of ritornello form can be gleaned from the repetition of the arioso’s breathless melody.³² The final movement, labeled “vivace,” is a romping rondeau that mixes French refrains with Italian style.

Editorial Practices

In this transcription the original key of G minor has been maintained, however because the double bass is reading the same pitches that were meant for a viola da gamba, it sounds an octave lower. The original copy of the piece notates the solo part in alto clef as was customary for the time. Since modern bassists do not generally read alto clef, the double bass part makes use of bass and treble clefs depending on the range of any given musical passage.

The slurs that are original to Telemann are notated as such, with editorial suggestions appearing as dashed slurs. Generally these have been added so that

³¹ Ibid., 397.

³² Ibid., 397.

parallel passages that may not be slurred in the original are bowed similarly in the modern edition.³³ The original slurring in the second movement is somewhat ambiguous. It is not entirely clear if the two eighth notes coming off the tie in measure two (and in parallel passages throughout) are slurred together with the tie. The bowing works out more comfortably if the two notes are taken together, but the notation appears to separate them.

Georg Philipp Telemann: Solo 9, Allegro: mm. 1-5. Resulting bowing if played as slurred



Georg Philipp Telemann: Solo 9, Allegro: mm. 1-5. Slur added in measure 3 to correct bowing



If bowed as notated then the bowing becomes backwards for the entire movement. Certainly either slurred or hooked bowing is appropriate here.

I have indicated numerous slurs in the final movement to either create symmetry with parallel passages throughout, or make the bowing consistent in order to add weight to the downbeats. Similar to movement two, if bowed as it comes the bowing will be backwards from the second measure.

³³ There is certainly an argument to be made that composers may have notated a phrase differently because they wanted it played different. Conversely, some performers believe that composers only notate the music once because there is an implication that it will be played similarly when the same music returns. Given that the edition presented here is designed for modern performers who tend to prefer symmetrical bowings for parallel musical passages, I have chosen to indicate slurs accordingly.

Opting to slur the first two notes adds weight to beat one while deemphasizing beat two. The same result can be achieved through a double up bow on beats two and three, though I feel the slur more effectively creates motion through the bar with a pulse of one, rather than risk breaking it into three equally strong beats. Finally, slurs have been suggested for the thirty-second note passage in measures 73-83. The justification is simply that bass strings do not respond as easily to rapid bow strokes as those on a viola da gamba. On a double bass, fast articulated passages could easily sound more like a low rumble than a series of distinguishable pitches. In order to clarify both pitch and melodic shape, I have suggested the following bowing:

Georg Philip Telemann: Solo 9, Vivace: mm. 76-81, Original Slur



Georg Philip Telemann: Solo 9, Vivace: mm. 76-81, Slurs added to clarify pitch



The appoggiaturas that appear in the Recitativo are editorial to reflect the vocal practice of the time, despite their absence in the original notation. In addition, trills or other ornaments would be appropriate to add at the various cadence points throughout the Arioso. I have indicated some of these with trills, but the performer should use their own discretion to either add to or subtract from what I have suggested.

Transcription for Double Bass

Solo 9

from Essercizii Musici

Georg Philipp Telemann
Trans. Shawn Alger

Cantabile

Contrabass

Continuo

6 6 6 6 6 6 6 5 4
5 4 3 2

4

Cb.

Con.

6 6 5 6 6 6 6 5

7

Cb.

Con.

6 5 6 6 5 6 6 5 6 6 6

10

Cb.

Con.

6 7 6 6 6 6 4 2

13

Cb.

Con.

6 6 6 6 6 6 5

Allegro

Contrabass

Continuo

6 6 # 6 5 6

Cb.

Con.

6 7 6 5 5 3

11

Cb.

Con.

5 4 3 5 4 3 6 6

16

Cb.

Con.

6 6 6 6 6

21

Cb.

Con.

6 6 6 6 5 4 3 6

27

Cb.

Con.

5 6 # 6 6 6 4

32

Cb.

Con.

6# 6 6 6 7 6 6 6 5 #

37

Cb.

Con.

6 # 6 # # 5 7 #

44

Cb.

Con.

6 5 7 # 6 # 5 # 6 5

49

Cb.

Con.

6 5 6 6# 5#

53 (b)

Cb.

Con.

59

Cb.

Con.

65

Cb.

Con.

71 V

Cb.

Con.

76

Cb.

Con.

Recitativo

Georg Philipp Telemann
trans. Shawn Alger

Contrabass

Continuo

5 4 2 5[♯] # 6

Cb.

Con.

6 5 4 2 6 5[♯] 4 2

7 Arioso

Cb.

Con.

6 6 6 6 6 6 6 6 5 3 4 3 6 6 #

10

Cb.

Con.

6 6 6 6 6 6 6 6 6 5 4 3

13

Cb.

Con.

6 6 5 6 6 5

15

Cb.

Con.

6 # 6 6 6 6 6 5 6 5 6

Vivace

Contrabass

Continuo

6 6 6 6 6 # 6 6 #

9

Cb.

Con.

6 6 6 6 5 6 6 6 6 6 6

18

Cb.

Con.

6 # 6 5 6 5 6 6

26

Cb.

Con.

6 5 5 4 # # 7 6

33

Cb.

Con.

6 6 5 6 6 # 6 5 6 #

40

Cb.

Con.

6 5 6 7 6 7 6 6 6

47

Cb.

Con.

6 6 6 6 6 6 6

56

Cb.

Con.

6 6 # 6 6 # # 6 6 6

65

Cb.

Con.

5 6 6 6 6 # 6 #

74

Cb.

Con.

6 6 6 6 6

79

Cb.

Con.

6 6 6 4 6 6 6 #

2 4 5

84

Cb.

Con.

6 # 6 # 6 6 # 6 6 4 2 6 6 # 6

4 2

91

Cb.

Con.

3 3 3 6 5 6 6 6 6 6 6 6 # 6

4 # 4 6 6 6 6 6 6 6

99

Cb.

Con.

6 # 6 # # 6 6 6 6 5 6 6

106

Cb.

Con.

6 6 6 6 # 6 #

Jean Barrière (1707-1747): Sonata I from Sonates Pour le Pardessus de Viole,

Jean Barrière was a French composer, gambist, and cellist born in Bordeaux. There is little documentation about his life beyond that he was employed in Paris as a *Musicien ordinaire de notre Académie Royale de Musique* and that he spent time in Rome in the late 1730s. He had supposedly traveled to Italy to study with the famous cellist Franciscello, but according to documentary evidence, the Italian was in Vienna from 1726-1739.³⁴ Barrière's return to Paris in 1739 indicates that even though he spent three years in Rome, he probably never met the famed Italian cellist.

Nevertheless, Barrière's own abilities as a cellist are well documented, and he wrote four books of technically demanding sonatas for cello and continuo. Given that he was trained as a gambist and Paris was a center of viol playing, many of the techniques required to play his cello sonatas were borrowed from viol technique. Parallel thirds, rapidly arpeggiated chords, multiple stops, and virtuoso passagework were all commonplace to gambists, but were fresh innovations to early eighteenth-century cello repertoire. It is likely that all of his sonatas were meant to be accompanied by a second cello and keyboard since a few independent cello parts exist as a part of the continuo lines of his second book of sonatas, and book three is written for two cellos and keyboard throughout.

Sonates Pour le Pardessus de Viole, Livre V represents a different musical current in French society. It is a collection of six sonatas for six-string pardessus de viole – a small viol pitched a fourth above the treble viol. These instruments were played primarily by women in polite French society as an alternative to the violin.

³⁴ Mary Cyr, "Barrière, Jean," *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 1, 2015, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/02122>.

While the pardessus has a rich repertoire of its own, they were developed to play the violin music of Corelli since the violin was seen as an unfit instrument for a lady in eighteenth-century France. (The physical contortions required to play the violin were deemed unbecoming of a proper lady).³⁵

The pardessus was invented in France around 1700 and was in use until about 1770 when it fell out of favor. The instrument itself can best be described as a derivative of the treble viol, rather than an independent invention. Early examples of this instrument had six strings, tuned g-c'-e'-a''-d''-g'', but as the century wore on, the bottom string was shed and new tuning of g-d'-a''-d''-g'' was adopted. These five-string instruments are sometimes characterized as having lost their identity as a viol, but without adopting any of the beneficial characteristics of the violin.³⁶ In changing the tuning to further facilitate violin playing, the pardessus loses the characteristic resonance that is associated with instruments of the viol family. Unfortunately, it still retains the somewhat shrill timbre of a soprano viol, without inheriting the power and projection of the violin. Despite the somewhat later date of Barrière's sonatas, it is clear he intended them for the six-string pardessus, as evidenced by the chords he stipulates throughout the collection. The character of the Book Five Sonatas is reminiscent of Barrière's cello works, but the use of the pardessus suggests a somewhat different approach, particularly in the fast movements. The thin, some might say nasal, sound of a pardessus suggests a more subdued interpretation in contrast to the rather bold, even aggressive writing that is so appropriate for the cello.

³⁵ Annette Otterstedt, *The Viol: History of an Instrument*, trans. Hans Reiners (Kassel: Bärenreiter, 2002), 84.

³⁶ *Ibid.*, 146.

The first movement of Sonata I is lyrical and rests comfortably in the tenor range of the double bass. The assertive arpeggios that begin the second movement give way to flowing passagework, guiding the listener to the relative major key of D major. After a restatement of the opening material, rapid bariolage³⁷ in alternating keys builds the dramatic tensions until the movement seems to burn out of its own volition. The third movement Largo is characterized by elegant scalar passages reminiscent of extemporary improvisations seen in the violin sonatas of Corelli. Perhaps this is evidence of the Italian influence Barrière picked up while in Rome. The final movement, like the second, is built primarily on a raucous arpeggiated theme. Though the theme is contrasted with more lyrical moments, in the end, the finale fades away like a firework's last desperate flicker of life.

Editorial Practices

The transcription of this sonata for double bass appears much as it does in the 1739 publication. The piece is kept in the original key of B minor, but transposed an octave down, leaving the sounding pitch of the double bass two octaves below the original notated pitch. The continuo is notated as a figured bass line, which can either be realized on by a keyboard, or played on cello or a second double bass. Another solution is for a cellist to realize the figured bass, with a second double bass playing the bass line.

The slurs in the second movement are somewhat ambiguous in the original 1739 publication. The sixteenth notes beginning in measure 45 are clearly slurred in

³⁷ Bariolage is the rapid alternation of notes on adjacent strings. The passage in measures 36 and similar passages later in the movement use a neighboring motion rather than a single repeated pitch as is typically associated with the technique.

fours, but the parallel passage in measure 54 seems to vary from being slurred in fours to a one plus three pattern without any apparent reason. In order to make the bowing pattern consistent and clarify what is a technically awkward passage on double bass, these sections have been slurred in a one plus three pattern. This can be seen in the following examples:

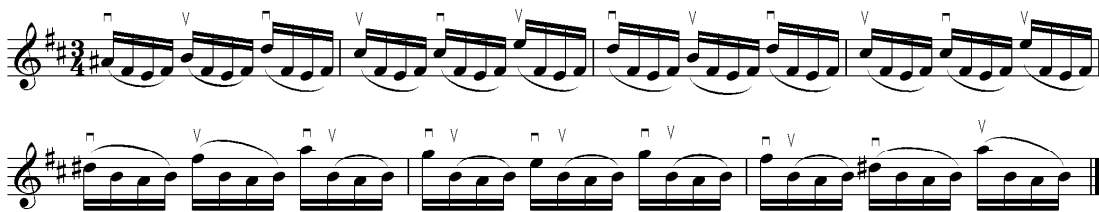
Jean Barriere: Sonata I Book V: mm. 45-47, Original Slur Pattern



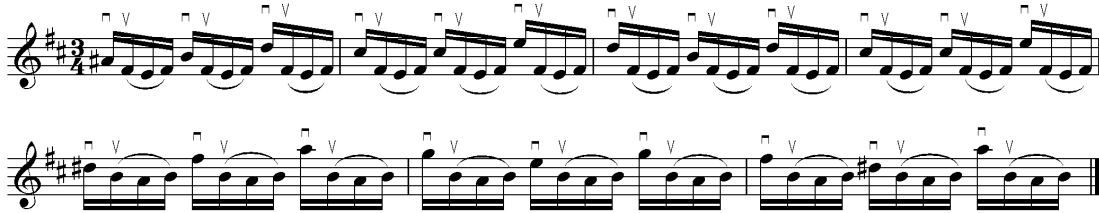
Jean Barriere: Sonata I Book V: mm. 45-47, Adjusted Slur Pattern



Jean Barriere: Sonata I, Book V: mm. 54-60, Original Slur Pattern



Jean Barriere: Sonata I, Book V: mm. 54-60, Adjusted Slur Pattern



By bowing these passages in this fashion it also helps to bring out the moving line over the neighboring sixteenth note motion.

Transcription for Double Bass

Sonata I.

Jean Baptiste Barriere
trans. Shawn Alger

Andante

Contrabass

Continuo

6 6 5 x4 6 8 8

4

Cb.

Con.

6 6 # # 7 8

7

Cb.

Con.

6 6 7 4

10

Cb.

Con.

x6 5 # 6 8

13

Cb.

Con.

×6 6 4 7 8 6 9 8 7 b

16

Cb.

Con.

6 ×2 6 4 ×4 6 ×8 6 7 4

19

Cb.

Con.

8 6 7 8 6 5 # 6 ×2 6 4

22

Cb.

Con.

×4 6 ×8 6 7 3 4 #

Allegro

Contrabass

Continuo

6 7 7# 6 7 7#

Cb.

Con.

7 7 7 7

Cb.

Con.

7 5 7 # 7 # 5 6 6

Cb.

Con.

6 7 7

Cb.

Con.

6 5 5 9 6 7 5

29

Cb.

Con.

6 7 6 6 — 7 6 2 5 — 6 2 5 —

5 4 5

3.5

Cb.

Con.

6 — # — 6 — 6 —

40

Cb.

Con.

6

×6

5

46 11)

Cb.

Con.

7 # 7

50

Cb.

Con.

7 6 9 6 7 5

54 (□ ∇ □ ∇ □ ∇ sim...)

Cb.

Con.

6 5 7

57

Cb.

Con.

5 # 5 7 #

61

Cb.

Con.

6 5 ×4 7 6 7 3 # 4 #

65

Cb.

Con.

Largo

81

Allegro

Contrabass

Continuo

8

Cb.

Con.

14

Cb.

Con.

20

Cb.

Con.

26

Cb.

Con.

32

Cb.

Con.

39

Cb.

Con.

6 — 5 # 6 — 5 #

5 — 5 — 5 —

5 — 7 6 2 — 5 — 6 — 5

7 6 2 — 5 — 6 — 5

8 6 6 7 6 6 7

6 — 5 6 — 5

5 — 5 — 5 — 5 —

C.P.E. Bach (1714-1788):Sonate à Viola de Gamba Solo e Basso H.558

As the second surviving son of Johann Sebastian Bach, Carl Philipp Emanuel was born in Weimar and received his earliest musical education from his famous father. Despite the fact that he completed a law degree from Leipzig University in 1738, he would never practice. Instead, he set his sights on a musical appointment in Berlin and went on to become arguably the most important composer in Protestant Germany during the second half of the eighteenth century.

Carl Philipp officially joined the Kappelle of Frederick the Great in 1741 as a keyboardist, teacher, and composer. Court life provided the opportunity to write numerous keyboard, chamber, and symphonic works. Though Bach's time at the Berlin court was a period of great productivity, by 1750 he had grown tired of court life and was seeking employment elsewhere. After a series of failed attempts to secure a new position, in 1767 he was named Telemann's successor as Kantor in the city of Hamburg, a post he would hold until his death in 1789.

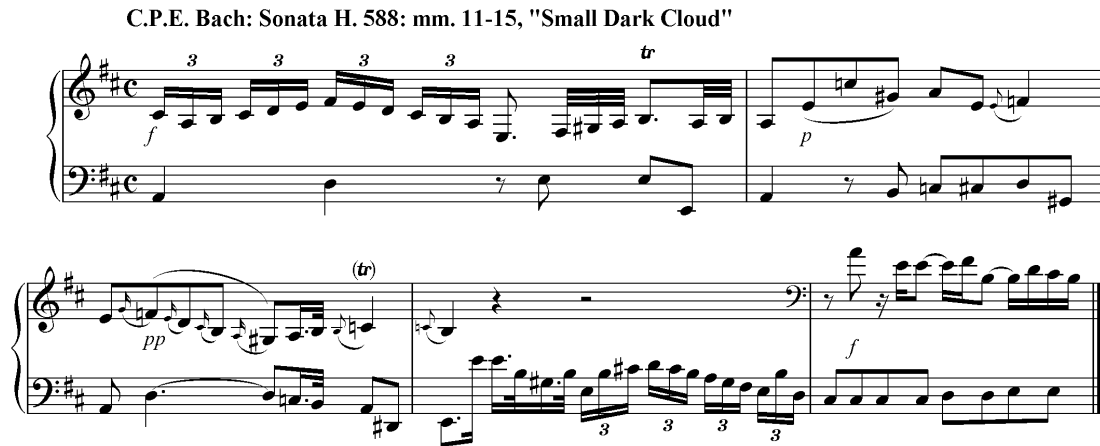
The Sonata for Viola da Gamba and Bass H.558 was written in 1745 and is illustrative of his return to solo and trio music in the mid-1740s.³⁸ The piece was likely written for the famous Berlin gambist Ludwig Christian Hesse. He was the only gambist active at the court, and, at that time, one of the few in Europe capable of playing such a piece. It is even possible that the original performance would have found Carl Philipp accompanying Hesse at the keyboard.³⁹

The three-movement construction of the work is typical of Berlin sonatas of the time, which differed from the four-movement Slow-Fast-Slow-Fast scheme

³⁸ David, Schulenberg, *The Music of Carl Philipp Emanuel Bach* (Rochester: University of Rochester Press, 2014), 68.

³⁹ Michael O'Loughlin, *Frederick the Great and his Musicians* (Burlington: Ashgate, 2008), 175.

favored in Italy. By omitting the second slow movement the result is a Slow-Fast-Fast movement scheme which adds emphasis to the opening Andante, and makes it the primary vehicle for expression and sensibility.⁴⁰ Particularly noteworthy is an area of unexpected and disturbing harmonic tension occurring in measures 12-14.



This is a moment, typical of Berlin composers, that musicologist Michael O’Laughlin calls a “small dark cloud.”⁴¹ Instead of the expected move to the dominant A major the listener is taken to A minor, and the future is not quite as bright as at the outset of the movement. However, before the onset of complete despair, the continuo guides the music back to the A major it had originally set out to find.

The second movement is where Bach begins to put his own spin on the typical movement scheme. Despite being long and technically difficult – full of rapid arpeggios and scalar passagework – the harmonic motion and overall pulse are actually quite slow. To further distort the traditional movement scheme, Bach writes an Arioso as the Sonata’s final movement instead of the expected Allegro.

⁴⁰ Ibid., 75.

⁴¹ Ibid., 45-46.

Nevertheless, this final Arioso serves as a superb example of the Berlin *Empfindsamer Stil*, or sensitive style.⁴² In this movement, the expectation of clean four-bar phrases is subverted by additional bars and extended codettas that conclude with heart-wrenching appoggiaturas.

The C Major Sonata exemplifies Carl Philipp's pleasant nature while showcasing the performer's technical skill, lyricism, and emotional range. This relatively restrained work shares many similarities with his father's sonatas for viola da gamba and obbligato harpsichord. Though the keyboard primarily reads an unfigured bass line, there are numerous times when it is given prescribed notes to play. These moments jump through the texture to share melodic material with the soloist and showcase the keyboard as a partner in the piece, rather than simply an accompaniment.

The notation in the original manuscript writes the viola da gamba part in treble clef sounding one octave below the written pitch. While there is some argument to be made that this piece was intended for treble viol rather than bass viol on which it is commonly performed today, the practice of notating solo music for bass instruments in treble clef was actually a matter of practicality. By notating a piece in treble clef, rather than bass or alto clef as was common in France at the time, it enables other instruments, such as violin, flute, or oboe to perform the piece without having to transcribe it. This practice has been well-documented in Berlin during C.P.E. Bach's time as evidenced by identical pieces being listed as viola da gamba in

⁴² *Empfindsamer Stil* is a style of musical composition developed in eighteenth-century Germany, intended to express natural feelings, and featuring sudden contrasts of moods. It is often translated into English as "sensibility" or "sensitive style."

one manuscript, and flute or violin in another.⁴³ This custom is perhaps to blame for the erroneous label of the C major sonata in C.P.E. Bach's first thematic catalogue as being a flute sonata.⁴⁴

Editorial Practices

In this edition, C.P.E. Bach's Sonata H.558 has been transcribed to D major from its original key of C major. While the piece is playable in the original key, the transposition serves two primary purposes. First, the technical challenges of the second movement are lessened by allowing the rapid arpeggios and scales to fall around the double bass' open D string and all the harmonics it and its closely related keys have to offer. This allows the modern bassist to exploit the resonance of the instrument, and make liberal use of the natural harmonics, which speak easily and simplify intonation. In addition to easing the technical burden of the second movement, a transposition to D major raises the pitch and helps the projection of the instrument.

With the exception of this transposition, the keyboard part is unchanged from the original manuscript; it remains simply an unfigured bass line to be spontaneously harmonized. A variety of keyboard instruments are available to the modern performer as accompaniment for this sonata. While harpsichord was likely the intended instrument for which the piece was written, Frederick the Great was known as an avid collector of keyboard instruments including harpsichords, clavichords, and fortepianos. Fortepiano, in a modern context, is an excellent option; the tone is similar

⁴³ Michael O'Loghlin, *Frederick the Great and his Musicians* (Burlington: Ashgate, 2008), 109.

⁴⁴ Wolfram Enßlin and Ernst-Günter Heinemann eds., *Gambensonaten: Wq 88, 136, 137 Ausgabe für Gambe* (Leipzig: G. Genle Verlag, 2011), V.

enough to a modern piano so as to be familiar to the modern listener, yet its volume is such that the keyboardist need not worry about overpowering the double bassist. In lieu of a keyboardist capable of realizing a bass line, a cello and second double bass could also serve as an excellent option for accompaniment.

The manuscript from which this edition is based is housed in the Royal Music Conservatoire in Brussels. Filed together with another of C.P.E. Bach's Gamba Sonatas, these two pieces are eighteenth-century copies, and represent the only surviving manuscripts of these works. The copy of H.558 was made by Ludwig August Christoph Hopff, who was a viola player living in Hamburg and an active copyist for Carl Philipp.⁴⁵ These copies were part of the estate of the organist Jacob Heinrich Westphal, a leading collector of C.P.E.'s music who contacted the composer about obtaining these specific works for his collection. This suggests that these copies were made during Bach's lifetime,⁴⁶ and thus are probably an accurate representation of what the composer envisioned.

The minimal use of slurs in the original manuscript is reflected in the edition presented here. All slurs found in this transcription are original to the manuscript with the exception of the slurs that lead from appoggiaturas to their corresponding main note. Though these appear without slurs in manuscript, they have been added on the basis of Carl Philipp's instructions from his *Essay on the True Art of Keyboard Playing*, where he states that "they must be held until released by the following tone so that both are smoothly joined."⁴⁷ While this instruction is in reference to playing

⁴⁵ Ibid., V.

⁴⁶ Ibid., V.

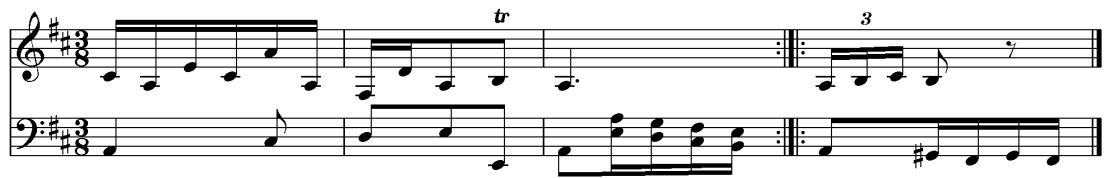
⁴⁷ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*. Trans. and ed. By William J. Mitchell. (New York: W.W. Norton & Company, 1949), 88

keyboard instruments, when translated to string playing, the resulting execution is to play both the appoggiatura and the main note under a slur.

The general lack of slurs should not dissuade a performer from adding slurs where they see fit, but in an effort to reflect the manuscript, I have not included any suggestions. Modern equipment such as the Tourte bow, and metal/synthetic strings are designed to help achieve the uniformity of notes desirable for orchestral playing, but this uniformity hinders the shaping and phrasing of separate notes often found in eighteenth-century music. Altering the notation by adding slurs and phrase markings can help project musical ideas without breaking up the musical line with numerous separate bows. Some fingering suggestions have been presented for the second movement, the purpose of which is to illustrate that much of the passagework can be played in (a single) thumb position without shifting. Due to the shared fourth-tuning of the double bass and viola da gamba, passages played across the strings in a single position on the viol can often be similarly played across the strings on the bass by use of thumb technique.

The final change from the manuscript appears halfway through the third movement. The original repeat signs have been replaced by a first and second ending in order to clarify the notation found in the continuo line. The parallel fourths in the manuscript are a shorthand notation for the upper line to be played when repeating back to the beginning, and the lower line to be played when going on to the second half. It is clearly not a prescription to play both lines both times through the first half. The present edition places the corresponding line to the corresponding ending, which can be seen in the following example:

C.P.E. Bach Sonata WQ 136: Mvt. 3, mm 34-37, Original repeat



C.P.E. Bach Sonata WQ 136: Movt 3, mm 34-37, Edited for 1st and 2nd endings to clarify bass line



Transcription for Double Bass

Sonate

Carl Philipp Emanuel Bach
trans. Shawn Alger

Andante

I

This musical score is a transcription for Double Bass of Carl Philipp Emanuel Bach's Sonata I, Andante. It is arranged in two systems, each containing staves for Contrabass (Cb.) and Continuo (Con.). The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as triplets, trills (tr), and dynamic markings (p, f, pp). The first system covers measures 1 through 3, the second system measures 4 through 6, the third system measures 7 through 9, the fourth system measures 10 through 12, the fifth system measures 13 through 14, and the sixth system measures 15 through 17. The Continuo part often provides a harmonic foundation with sustained notes and simple rhythmic patterns, while the Contrabass part features more complex melodic lines and technical passages.

18

Cb.

Con.

21

Cb.

Con.

24

Cb.

Con.

27

Cb.

Con.

29

Cb.

Con.

31

Cb.

Con.

33

Cb. 

Con. 

36

Cb. 


Con. 


39

Cb. 

Con. 

42

Cb. 

Con. 

45

Cb. 

Con. 

48

Cb. 

Con. 

II

Allegretto

Carl Philipp Emanuel Bach
trans. Shawn Alger

Contrabass

Continuo

Cb.

Con.

4

7

10

13

16

19

Musical score for Cb. (Cello) and Con. (Contra) instruments, measures 43-60. The score is written in G major (one sharp) and 4/4 time. The Cb. part is in bass clef, and the Con. part is in bass clef. The score includes various musical notations such as trills, triplets, and dynamic markings.

Measures 43-45: Cb. has a trill on the first measure, followed by a triplet of eighth notes. Con. has a steady eighth-note accompaniment.

Measures 46-47: Cb. has a triplet of eighth notes, followed by a triplet of eighth notes with a trill. Con. has a steady eighth-note accompaniment.

Measures 48-50: Cb. has a triplet of eighth notes, followed by a triplet of eighth notes with a trill. Con. has a steady eighth-note accompaniment.

Measures 51-53: Cb. has a triplet of eighth notes, followed by a triplet of eighth notes with a trill. Con. has a steady eighth-note accompaniment.

Measures 54-56: Cb. has a triplet of eighth notes, followed by a triplet of eighth notes with a trill. Con. has a steady eighth-note accompaniment.

Measures 57-59: Cb. has a triplet of eighth notes, followed by a triplet of eighth notes with a trill. Con. has a steady eighth-note accompaniment.

Measure 60: Cb. has a triplet of eighth notes, followed by a triplet of eighth notes with a trill. Con. has a steady eighth-note accompaniment.

Dynamic markings: *f* (forte) at measure 51, *p* (piano) at measure 54, and *p* (piano) at measure 60.

Musical score for Cb. (Contrabass) and Con. (Cello) instruments, measures 63-79. The score is written in bass clef for both parts, with a key signature of two sharps (F# and C#). The tempo is marked *f* (forte).

Measures 63-65: Cb. plays a melodic line with a trill (tr) on the second measure. Con. plays a rhythmic accompaniment.

Measures 66-68: Cb. continues the melodic line. Con. plays a rhythmic accompaniment.

Measures 69-71: Cb. continues the melodic line. Con. plays a rhythmic accompaniment.

Measures 72-74: Cb. plays a melodic line with a trill (tr) on the second measure. Con. plays a rhythmic accompaniment.

Measures 75-76: Cb. plays a melodic line with a trill (tr) on the second measure. Con. plays a rhythmic accompaniment.

Measures 77-78: Cb. plays a melodic line with a trill (tr) on the second measure. Con. plays a rhythmic accompaniment.

Measures 79: Cb. plays a melodic line with a trill (tr) on the second measure. Con. plays a rhythmic accompaniment.

82

2 0 T 1 3 3 2 0 T 3 2 2 0 T 2

Cb.

Con.

85

Cb.

Con.

88

Cb.

Con.

90

Cb.

Con.

93

Cb.

Con.

96

Cb.

Con.

99

Cb.

Con.

tr

p

f

Detailed description: This is a musical score for two staves, Cb. (Cello) and Con. (Contra). The score is in 2/4 time and D major. It consists of seven systems of music, each with a Cb. staff and a Con. staff. The first system (measures 82-84) includes fingering numbers above the Cb. staff: 2, 0, T, 1, 3, 3, 2, 0, T, 3, 2, 2, 0, T, 2. The second system (measures 85-87) shows the Cb. staff with a melodic line and the Con. staff with a bass line. The third system (measures 88-90) features a more active Cb. staff with sixteenth notes and the Con. staff with a steady bass line. The fourth system (measures 91-93) continues the melodic development in the Cb. staff. The fifth system (measures 94-96) includes a trill (tr) in the Cb. staff and a piano (p) dynamic marking in the Con. staff. The sixth system (measures 97-99) features a forte (f) dynamic marking in the Con. staff and a trill (tr) in the Cb. staff. The final system (measures 100-102) concludes the piece with a repeat sign at the end of the Cb. staff.

III.

Carl Philipp Emanuel Bach
trans. Shawn Alger

Arioso

Contrabass

Continuo

8

Cb.

Con.

18

Cb.

Con.

27

Cb.

Con.

32

Cb.

Con.

37 2. *tr*

Cb.

Con.

44 3 *tr*

Cb.

Con.

52 *tr* 3 *tr* 3 *tr* 3

Cb.

Con.

60 3 *tr* 3

Cb.

Con.

67 3 3 3 3

Cb.

Con.

72 *tr* 3 *tr*

Cb.

Con.

Detailed description: This musical score is for two instruments, Cb. (Contrabass) and Con. (Cello), in a key of D major (two sharps). The score is divided into six systems, each containing two staves. The first system (measures 37-43) features a repeat sign with a first ending bracketed over measures 37-38. The Cb. part includes trills and triplets, while the Con. part has a steady eighth-note accompaniment. The second system (measures 44-51) continues the patterns with more triplets and trills. The third system (measures 52-59) introduces sixteenth-note runs in the Cb. part. The fourth system (measures 60-66) shows a more active Con. part with triplets. The fifth system (measures 67-71) features rapid sixteenth-note passages in both parts. The final system (measures 72-76) concludes with trills and a final flourish in the Cb. part.

78

Cb.

Con.

Measures 78-84. Cello (Cb.) and Contrabass (Con.) parts. Cello has triplets and trills. Contrabass has a steady eighth-note accompaniment.

85

Cb.

Con.

Measures 85-92. Cello (Cb.) and Contrabass (Con.) parts. Cello has triplets and trills. Contrabass has a steady eighth-note accompaniment.

93

Cb.

Con.

Measures 93-99. Cello (Cb.) and Contrabass (Con.) parts. Cello has triplets and trills. Contrabass has a steady eighth-note accompaniment.

100

Cb.

Con.

Measures 100-108. Cello (Cb.) and Contrabass (Con.) parts. Cello has triplets and trills. Contrabass has a steady eighth-note accompaniment.

109

Cb.

Con.

Measures 109-114. Cello (Cb.) and Contrabass (Con.) parts. Cello has triplets and trills. Contrabass has a steady eighth-note accompaniment.

115

Cb.

Con.

Measures 115-119. Cello (Cb.) and Contrabass (Con.) parts. Cello has triplets and trills. Contrabass has a steady eighth-note accompaniment.

Carl Friedrich Abel (1723-1787): Sonata No. 1 in C Major WKO 141

Carl Friedrich Abel is best known as the last great viola da gamba player of the eighteenth century. As the son of a gambist in J.S. Bach's orchestra in Cöthen, Abel received his early musical education from his father. His first musical position was in the Dresden court orchestra in 1743, however that appointment was cut short when Frederick the Great destroyed the city in 1758. This political and social upheaval during the Seven Years War caused Abel to move to London where he gave his first public performance on April 5, 1759. His arrival in London produced one of the most significant entrepreneurial endeavors in musical history. Partnered with Johann Christian Bach (J.S. Bach's eleventh surviving child), Abel co-produced a subscription concert series beginning in 1765. Known as the Bach-Abel concerts, this annual series of ten to fifteen concerts allowed the public, for the first time, to purchase tickets for the entire season. They featured a variety of performances by numerous composers similar to the subscription model many orchestras still use today.

Abel was known as a generous and kind-hearted man a fact illustrated by the circumstances of his final public appearance playing the gamba on May 21, 1787. In an act typical of his generosity he donated all the proceeds to the needy and to help young performers make professional connections. He died later that year with his obituary reading: "his favourite instrument was not in general use and would probably die with him."⁴⁸ Indeed by the time of Abel's death, the viola da gamba had long since fallen out of popular fashion. He is considered the last great practitioner of the

⁴⁸ *Morning Post*, June 22, 1787.

instrument prior to its rediscovery by Arnold Dolmetsch in the late nineteenth century.⁴⁹

Sonata No. 1 WKO 141⁵⁰ is a simple and unassuming piece. The first movement, Vivace, is spirited and shows Abel's lyrical style of writing. The opening theme is repeated in the dominant key of G major to start the second half of the movement and returns for a final time in measure 42. The first movement is not a fully developed Sonata-Allegro, but many elements of the form are present throughout the movement. The Adagio is full of intricate written-out ornamentation, but leaves plenty of room for the performer to improvise around its beautiful melody. The finale, Menuetto, is typified by the sixteenth note turn figure heard throughout the movement. This simple flourish keeps the melody moving and lifts the character to something light-hearted and frivolous.

Editorial Practices

The transcription of Sonata No. 1 WKO 141 is straightforward. The piece is transposed down an octave from the original notation to fit the range of the double bass so it sounds two octaves lower than written. The original key of C major has been maintained, and the slurs are all as they appear in the original manuscript, as is the figured bass line.

⁴⁹ Though this remains a commonly held belief, Peter Holman's *Life After Death: The Viola da Gamba in Britain from Purcell to Dolmetsch* (Rochester: Boydell Press, 2013), illustrates that the viola da gamba maintained limited popularity amongst amateurs in England throughout the nineteenth century.

⁵⁰ The WKO numbering system is designated by Walter Knappe in his *Bibliographisch-thematisches Verzeichnis der Kompositionen von Karl Friedrich Abel (1723-1787)* (Cuxhaven, 1971). This numbering system is reserved for non-published works that were not assigned opus numbers.

Transcription for Double Bass

Sonata I

WKO 141

Carl Friedrich Abel
trans. Shawn Alger

Vivace

Contrabass

Contrabass

Cb.

Cb.

Cb.

Cb.

Cb.

Cb.

Cb.

Cb.

Cb.

Cb.

32

Cb.

Cb.

39

Cb.

Cb.

45

Cb.

Cb.

50

Cb.

Cb.

tr

56

Cb.

Cb.

59

Cb.

Cb.

tr

II

Carl Friedrich Abel
trans. Shawn Alger

Adagio

Contrabass

Continuo

8

Cb.

Con.

15

Cb.

Con.

20

Cb.

Con.

24

Cb.

Con.

III

Carl Friedrich Abel
trans. Shawn Alger

Minuetto

Contrabass

Continuo

8 *tr*

Cb.

Cb.

15

Cb.

Cb.

22

Cb.

Cb.

29

Cb.

Cb.

33

Cb.

Cb.

Carl Friedrich Abel (1723-1787): WKO 152 from the Pembroke Collection

The majority of Abel's published works reflect the galant aesthetic of simplicity, and elegance. His compositional style is generally light hearted and energetic, favoring simple melodies made up of broken chords set to uncomplicated bass lines. The Sonata WKO 152 fits firmly into this mold. Though never published during the composer's lifetime, this sonata survived as the first item in a collection that once belonged to Abel's pupil Elizabeth Herbert, Countess of Pembroke. The music contained within is largely pedagogical and ordered in a graded sequence; however, the Sonata WKO 152 is an exception in this regard.⁵¹ It is significantly more difficult than the sonatas that appear later in the collection: the first movement makes use of the upper register of the gamba, and the second movement is elaborately decorated. The final Allegro, written in *moto perpetuo* style, is clearly meant to be played as fast as the performer is able as a means of showcasing technical virtuosity. These traits suggest that Abel may have composed this piece for his own use in public concerts rather than for the amateur Countess.⁵²

The first movement of Sonata WKO 152 is light hearted, genial, and energetic. The melody is typically simple with its use of broken chords and appoggiaturas. Although it is full of rapid scalar passages, it does not emphasize technical virtuosity, but rather a singing and lyrical aesthetic. The second movement is more typical of Abel's personal style; it is elegant, lyrical, highly ornamented, and makes liberal use of the composer's rich harmonic language. The final movement is

⁵¹ Peter Holman, *Life After Death: The Viola da Gamba in Britain from Purcell to Dolmetsch* (Rochester: Boydell Press, 2013), 210.

⁵² Peter Holman ed., *Sonata Viola da Gamba Solo & Basso aus der Pembrokesammlung WKO 152* (Heidelberg: Edition Güntersberg, 2010), 5.

over almost as soon as it begins. It consists of an almost laughably simple melody adorned by constant sixteenth notes. A brief excursion to A minor in the middle section adds a contrasting character to the ever-present thirds that permeate the movement.

Editorial Practices

The most significant deviation from the original manuscript is the change of key. Originally in G major, the sonata has been transposed to the key of C major. The main impetus for this transposition is to bring the music down out of the extreme upper register of the double bass. Though the rapid scalar passagework of the first movement still extends into this upper register, it is a range that is not uncommon to advanced double bass repertoire.

The gamba part is primarily a single melodic line, but full chords do appear at significant cadence points throughout the sonata. In order to make these playable on the double bass these chords have been reduced from three or four notes down to a single note.

C.F. Abel: Sonata WKO 152, 4th movement: mm. 48-51, Original



C.F. Abel: Sonata WKO 152, 4th movement: mm. 48-51, Reduction



The continuo part has been transcribed as it appears in the original manuscript: as an unfigured bass line. There is some evidence to suggest that had Abel performed these works in public, he would have done so with a cello accompaniment rather than keyboard.⁵³ While this is not necessarily a modern practice, the use of cello or second double bass to accompany the soloist is a viable alternative in the absence of a keyboard to realize the bass line.

⁵³ Holman, *Life After Death*, 190-191.

Transcription for Double Bass

Sonata Viola da Gamba Solo & Basso

I. Allegretto

G-Dur WKO 152

Carl Friedrich Abel
trans. Shawn Alger

Contrabass

Continuo

6

Cb.

Con.

11

Cb.

Con.

14

Cb.

Con.

17

Cb.

Con.

21

Cb.

Con.

27

Cb.

Con.

34

Cb.

Con.

38

Cb.

Con.

44

Cb.

Con.

47

Cb.

Con.

II. Adagio

Contrabass

Continuo

Measures 1-3. The Contrabass staff has a trill (tr) in measure 2. The Continuo staff has a trill (tr) in measure 2.

Cb.

Con.

Measures 4-6. Measure 4 is marked with a 4. The Cb. staff has a trill (tr) in measure 5. The Con. staff has a trill (tr) in measure 5.

Cb.

Con.

Measures 7-9. Measure 7 is marked with a 7. The Cb. staff has a trill (tr) in measure 8. The Con. staff has a trill (tr) in measure 8.

Cb.

Con.

Measures 10-12. Measure 10 is marked with a 10. The Cb. staff has a trill (tr) in measure 11. The Con. staff has a trill (tr) in measure 11.

Cb.

Con.

Measures 13-15. Measure 13 is marked with a 13. The Cb. staff has a trill (tr) in measure 14. The Con. staff has a trill (tr) in measure 14.

Cb.

Con.

Measures 16-18. Measure 16 is marked with a 16. The Cb. staff has a trill (tr) in measure 17. The Con. staff has a trill (tr) in measure 17.

19

Cb.

tr

Con.

Measures 19-21. Cb. part: Measure 19 has a half note G4 and a quarter note A4. Measure 20 has a half note B4 with a trill (tr) and a quarter note C5. Measure 21 has a half note D5 and a quarter note E5. Con. part: Measure 19 has a half note G3 and a quarter note A3. Measure 20 has a half note B3 and a quarter note C4. Measure 21 has a half note D4 and a quarter note E4.

22

Cb.

Con.

Measures 22-24. Cb. part: Measure 22 has a half note G4 and a quarter note A4. Measure 23 has a half note B4 and a quarter note C5. Measure 24 has a half note D5 and a quarter note E5. Con. part: Measure 22 has a half note G3 and a quarter note A3. Measure 23 has a half note B3 and a quarter note C4. Measure 24 has a half note D4 and a quarter note E4.

25

Cb.

Con.

Measures 25-27. Cb. part: Measure 25 has a half note G4 and a quarter note A4. Measure 26 has a half note B4 and a quarter note C5. Measure 27 has a half note D5 and a quarter note E5. Con. part: Measure 25 has a half note G3 and a quarter note A3. Measure 26 has a half note B3 and a quarter note C4. Measure 27 has a half note D4 and a quarter note E4.

28

Cb.

tr

Con.

Measures 28-30. Cb. part: Measure 28 has a half note G4 and a quarter note A4. Measure 29 has a half note B4 with a trill (tr) and a quarter note C5. Measure 30 has a half note D5 and a quarter note E5. Con. part: Measure 28 has a half note G3 and a quarter note A3. Measure 29 has a half note B3 and a quarter note C4. Measure 30 has a half note D4 and a quarter note E4.

30

Cb.

tr

Con.

Measures 30-32. Cb. part: Measure 30 has a half note G4 and a quarter note A4. Measure 31 has a half note B4 with a trill (tr) and a quarter note C5. Measure 32 has a half note D5 and a quarter note E5. Con. part: Measure 30 has a half note G3 and a quarter note A3. Measure 31 has a half note B3 and a quarter note C4. Measure 32 has a half note D4 and a quarter note E4.

III. Allegro

Carl Friedrich Abel
trans. Shawn Alger

Contrabass

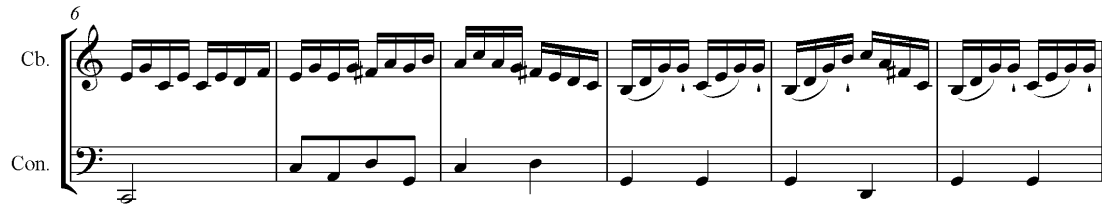
Continuo



6

Cb.

Con.

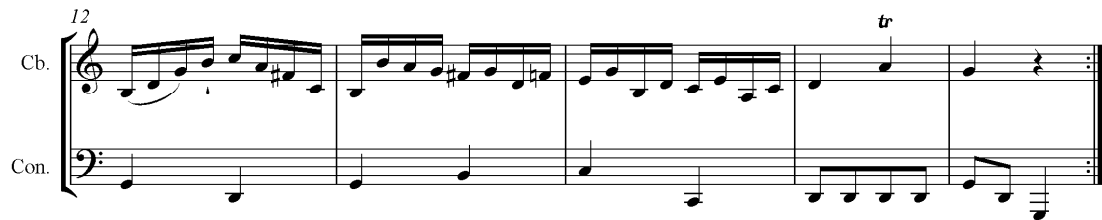


12

Cb.

Con.

tr



17

Cb.

Con.



23

Cb.

Con.



29

Cb.

Con.




34

tr

Cb.

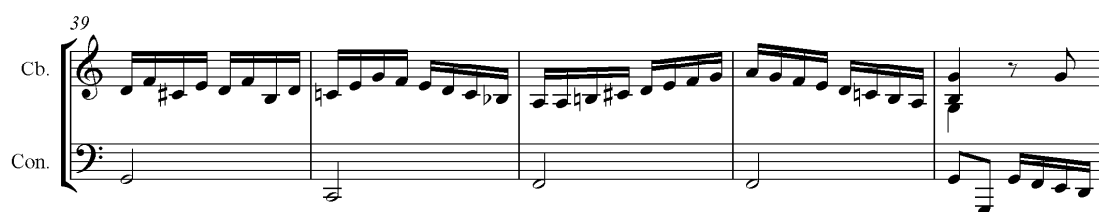
Con.



39

Cb.

Con.



44

Cb.

Con.



48

tr

Cb.

Con.



Chapter 3: Music for Two Double Basses

Christopher Simpson (1602/7-1669): E Minor Prelude

The E Minor Prelude is primarily made up of two independent voices; however, a third or even fourth voice is often added to the texture. Unlike the D Major Prelude discussed above in Chapter 2, in which the two voices would sound in alternation, the E Minor Prelude makes full use of the gamba's ability to play full chords and multiple notes at the same time. The result is a piece that is full of parallel thirds and overlapping voices.

Editorial Practices

The chordal writing in the E Minor Prelude prohibits a verbatim transcription for solo double bass, as the lines of four, five, or even six-note chords that permeate this piece are not playable by a single double bass. However, an examination of the work reveals that despite the multitude of chords, it is primarily constructed of two-voice counterpoint. By scoring this piece as a duet, it allows for much more of the original piece to be played, as opposed to offering a severely reduced unaccompanied solo. By transcribing this piece for two double basses the homogeneity of sound is maintained thereby retaining the sense of a single instrument playing the piece. The long strings of double stops found in the original notation become individual melodic lines. In measure nine, the two primary voices come to a cadence at the exact moment in which a third voice enters the texture.

Christopher Simpson: e minor prelude. mm. 8-14. Original Notation



Christopher Simpson: e minor prelude. mm. 8-14. Scoring for Bass Duet



This is not physically playable by a solo double bass, but by assigning each bass one of the voices, the cadence can be heard while adding the new line as a double stop. Despite the greater manageability of this work as a duet in comparison to a solo transcription, it still is necessary to omit some harmonies. Vertical harmonies that are not immediately apparent as being part of the counterpoint serve simply as color and can often be omitted without losing much of the original piece. An example occurs in measure nine when an upper voice enters the texture and splits in measure 11. The lower part continues on as a melodic line, but the upper part disappears in measure thirteen without resolution. This particular line has been omitted in the transcription, as it seems to be merely harmonic filler and a potential distraction to the counterpoint being played underneath. This line and its amendment can be seen in the above

example. The E Minor Prelude, as it appears in *The Division Viol* can be seen in Appendix D.

All clefs have been modernized as described above in Chapter 1.

Transcription for Double Bass

Prelude in e minor

Christopher Simpson
trans. Shawn Alger

Contrabass

Contrabass

7

Cb.

Cb.

13

Cb.

Cb.

19

Cb.

Cb.

25

Cb.

Cb.

28

Cb.

Cb.

Johannes Schenck (1660-c. 1717): Sonata IV from *Le Nymphe di Rheno*

Perhaps the most significant Dutch composer of the late-seventeenth century, Johannes Schenck was a virtuoso gambist whose music has a truly cosmopolitan flair. In a time when composers identified heavily with their nation of provenance, Schenck successfully melded French, Italian, and German characteristics into his compositions. This homogenization of style made him an unusually popular composer across Europe with ten collections of his music being published during his lifetime. His collection *Le Nymphe di Rheno* is known to have been sold all across the continent and continued to be published in England even after Schenck's death.⁵⁴

Le Nymphe di Rheno is a series of twelve sonatas for two equal viols, presumably written while Schenck was employed by Johann Wilhelm II, who was the Elector of Düsseldorf and a keen amateur gambist.⁵⁵ The rather modest technical demands of these sonatas and the fact that Schenck is known to have taught Wilhelm II suggests that these sonatas were written to be played by the composer and his employer.⁵⁶ While *Le Nymphe* may have had an edifying purpose for the Elector, the sonatas do not seem to be ordered in any particular didactic progression. As is to be expected of Schenck, the music shows a mixture of Italian and French dance forms and musical language.

Sonata IV is a four-movement work consisting of three French dances and a rondeau. Though the Bourée lacks the characteristic upbeat to bar one, it retains distinguishing qualities as a lively dance in duple time with four-bar phrases and an

⁵⁴ Stephen Luttman, "The Music of Johann Schenck," *Journal of the Viola da Gamba Society of America* XVIII (1981): 94.

⁵⁵ Lucy Bardo ed., *Le Nymphe di Rheno* PRB Productions Baroque Music Series No. 36 (Albany: PRB), i.

⁵⁶ *Ibid.*, i.

arrival point in the fourth bar. The Menuet adheres more closely to its archetype, including the characteristic dignity, grace, and relaxed carriage that typify the dance. Furthermore, the cosmopolitan nature of Schenck's music is truly on display in this movement. The Italian influence can be seen in the longer eight-bar phrases of the first half, and in beginning of the second, however, the insertion of two bars in measure twenty one reveals a French influence with their preference for shorter phrases. The hemiolas leading to major cadences are yet another typical quality of the menuet that can be found throughout this movement. The playful Rondeau offers three iterations of the refrain which become increasingly spirited with each restatement. As is typical in a rondeau, each *couplet* is of a contrasting character. The first, at measure nine, is somewhat angular and almost contrapuntal in the manner in which the voices follow one another. The second, at measure twenty seven, is much more lyrical. The Ciaconna follows the French model of a stately dance with a well-planned and orderly structure. It is composed of regular four-bar phrases that are repeated with voices exchanged.

Editorial Practice

In transcription for two double basses, Sonata IV has been set in the key of C major as opposed to the original key of A. The primary purpose was to clarify passages that end up in the lower register of the double bass. The copious parallel thirds and sixths in all four movements are muddy if played in the original key. The Bourée in particular descends to the lowest register of the double bass if left in A major; the transposition to C clarifies the harmony.

Johannes Schenck: Sonata IV, Bourree. mm. 9-13, Original Key



Johannes Schenck: Sonata IV, Bouree. mm. 9-13, Transposed

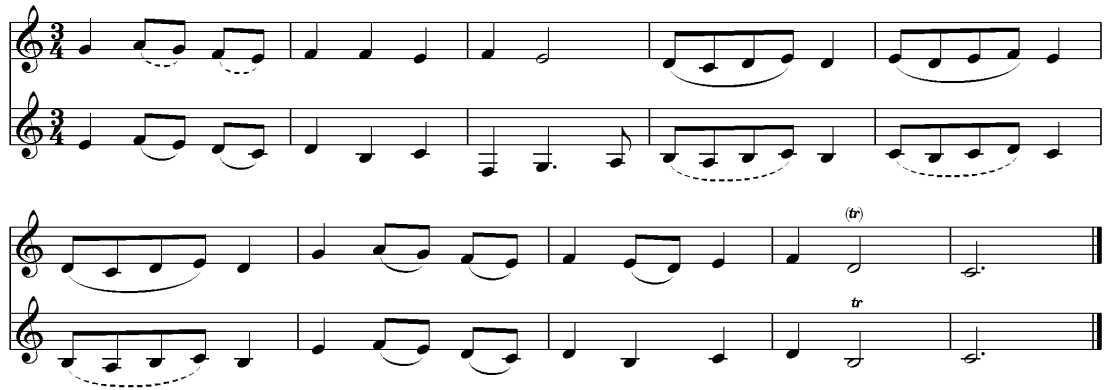


All slurs are original except those notated with dashed lines which indicate editorial suggestions. As mentioned above, the congruency of articulations between the two viols in the manuscript is often lacking. It is presumed that Schenck, being the composer of the work and master musician that he was, probably did not need the explicit notation of which notes to slur, which to take in separate bows, and where to ornament. The follow example shows an incongruence of slurs between the two parts in measures 20-22. In an effort to achieve a unified articulation and ensemble sound the lower part, Bass Two, has been slurred to match Bass One:

Johannes Schenck: Sonata IV, Menuet. mm. 17-26. Original slurs



Johannes Schenck: Sonata IV, Menuet. mm. 17-26. Editorial slurs to match, and added trill



Similarly, original trills are indicated by “tr” and a “[tr]” indicates an editorial ornament. Though only trills are notated in the original manuscript, the modern performer should feel free to add other embellishments according to their own taste.

Transcription for Double Bass

Le Nympe di Rheno
Sonata 4

Johann Schenck
Trans. by Shawn Alger

Ciacona

Contrabass 1

Contrabass 2

7

Cb.

Cb.

13

14)

Cb.

Cb.

19

25

15)

Cb.

Cb.

31

16)

Cb.

Cb.

36

Cb.

Cb.

41 17)

Cb.

Cb.

47 17)

Cb.

Cb.

53

Cb.

Cb.

59 18)

Cb.

Cb.

65 19)

Cb.

Cb.

71 20)

Cb.

Cb.

Detailed description: This page contains six systems of musical notation for two Contrabass (Cb.) instruments. Each system consists of two staves. The first system (measures 41-46) features a melodic line in the upper Cb. staff and a supporting bass line in the lower Cb. staff, with a 17-measure phrase indicated. The second system (measures 47-52) continues this pattern. The third system (measures 53-58) shows a more active bass line. The fourth system (measures 59-64) includes a 18-measure phrase. The fifth system (measures 65-70) includes a 19-measure phrase. The sixth system (measures 71-76) includes a 20-measure phrase. The notation includes various note values, rests, and dynamic markings.

78

Cb.  Cb. 

85

Cb.  Cb. 

92

Cb.  Cb. 

98

Cb.  Cb. 

104

Cb.  Cb. 

110

Cb.  Cb. 

116

Cb.  Cb. 

122

Cb.

Cb.

128

Cb.

Cb.

133

Cb.

Cb.

138

Cb.

Cb.

143

Cb.

Cb.

23)

148

Cb.

Cb.

153

Cb.

Cb.

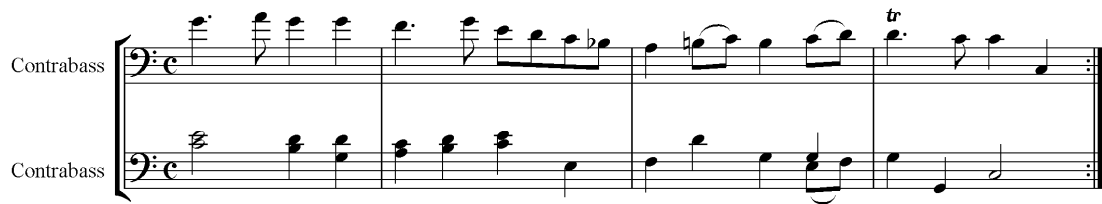
Detailed description: This page contains a musical score for two Contrabass (Cb.) instruments. The score is divided into seven systems, each with two staves. The first system (measures 122-127) features a simple melody in the right staff and a supporting bass line in the left staff. The second system (measures 128-132) introduces a more complex, rhythmic pattern in the right staff, with the left staff continuing the bass line. The third system (measures 133-137) continues this rhythmic pattern. The fourth system (measures 138-142) shows a change in the right staff's melody. The fifth system (measures 143-147) includes a measure with a 23-measure rest in the right staff. The sixth system (measures 148-152) continues the piece. The seventh system (measures 153-157) concludes the section with a final chord in the right staff and a sustained bass note in the left staff.

Bouree

Johann Schenck
Trans. Shawn Alger

Contrabass

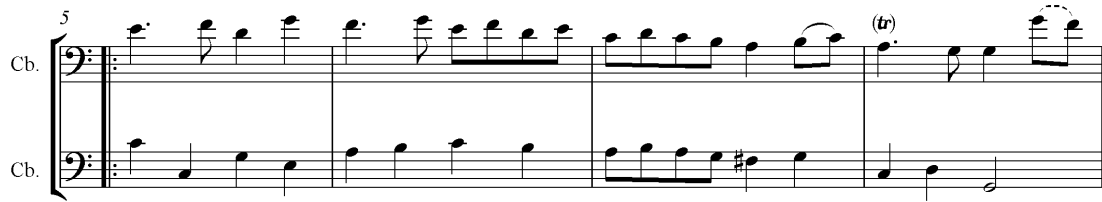
Contrabass



5

Cb.

Cb.



9

Cb.

Cb.

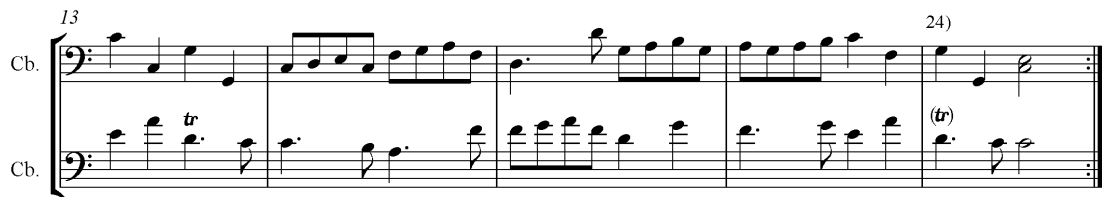


13

24)

Cb.

Cb.



Rondeau

Johann Schenck
Trans. Shawn Alger

Contrabass

Contrabass

This system contains the first four measures of the piece. The top staff is a treble clef and the bottom staff is a bass clef. The music is in 2/4 time. Measures 1-4 show a rhythmic pattern of eighth and sixteenth notes with some slurs.

5

Cb.

Cb.

This system contains measures 5-8. Measure 5 starts with a '5' above the staff. Measure 8 has a trill marked 'tr'.

9

Cb.

Cb.

This system contains measures 9-13. Measure 9 starts with a '9' above the staff. Measure 11 has a trill marked 'tr'.

14

Cb.

Cb.

This system contains measures 14-18. Measure 14 starts with a '14' above the staff. Measure 16 has a trill marked 'tr'.

19

Cb.

Cb.

This system contains measures 19-22. Measure 19 starts with a '19' above the staff.

23

Cb.

Cb.

27

Cb.

Cb.

31

Cb.

Cb.

35

Cb.

Cb.

40

Cb.

Cb.

43

Cb.

Cb.

Menuet

Johann Schenck
Trans. Shawn Alger

Contrabass

Contrabass

Musical notation for Contrabass, measures 1-5. The piece is in 3/4 time. The first staff (treble clef) and second staff (bass clef) show a simple melody and accompaniment.

6

Cb.

tr

Cb.

tr

Musical notation for Contrabass, measures 6-10. Measures 6-7 have a trill (*tr*) over the second measure. Measures 8-10 are a repeat of measures 6-8.

11

Cb.

(*tr*)

Cb.

Musical notation for Contrabass, measures 11-15. Measure 11 has a trill (*tr*) over the first measure. Measures 12-15 continue the melody and accompaniment.

16

Cb.

Cb.

Musical notation for Contrabass, measures 16-20. Measures 16-20 continue the melody and accompaniment.

21

Cb.

tr

Cb.

Musical notation for Contrabass, measures 21-25. Measure 21 has a trill (*tr*) over the first measure. Measures 22-25 continue the melody and accompaniment, ending with a double bar line.

C.F. Abel (1723-1787): Andante in D Major WKO 191 from the Drexel Manuscript

Like the music found in the Pembroke Collection, the twenty seven pieces contained in the Drexel Manuscript were never published during Abel's lifetime. These works are written in a more antiquated, contrapuntal style when compared to the galant nature of his published sonatas. When historian Charles Burney wrote that he "heard [Abel] modulate in private on his six-string base [sic] with such practical readiness and depth of science, as astonished the late Lord Kelly and Bach, as much as myself,"⁵⁷ he was likely referring to the types of pieces found in the Drexel Manuscript.

The D major Andante, like the other pieces in the collection, is much more technically demanding than most anything found in Abel's sonatas. It makes frequent use of double stops, and links together long chains of thirds and sixths. It is richly decorated with florid Italianate ornamentation, and contains dramatic leaps across the range of the gamba.

Editorial Practices

I have transcribed the D Major Andante, which was originally written for unaccompanied viola da gamba, as a duet for two double basses. While it is possible to perform this piece as an unaccompanied double bass solo, numerous amendments would have to be made, in particular regarding the relentless vertical harmonies throughout the piece. By scoring the Andante for two basses, these chords become single melodic lines.

⁵⁷ Charles Burney, as quoted in Walter Knappe, et al. "Abel." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed October 31, 2015, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/00035pg4>

C.F. Abel: Andante from the Drexel MS. mm. 17-24. Original scoring for solo gamba



C.F. Abel: Andante from the Drexel MS. mm. 17-24. Rescored for two double basses



This eases the technical burden for each player, and clarifies the counterpoint for the listener.

The above example also shows a second editorial suggestion which is the inclusion of a G# in measures 17, 19, 21, and later in measures 26, and 28. The purpose is to make the dominant harmony of these bars more overtly evident. To show that they are suggestions and not prescribed by the composers these accidentals appear above the notated pitch.

Transcription for Double Bass

Andante

WKO 191

Carl Friedrich Abel
trans. Shawn Alger

Andante

Contrabass



8

Cb.



16

Cb.



24

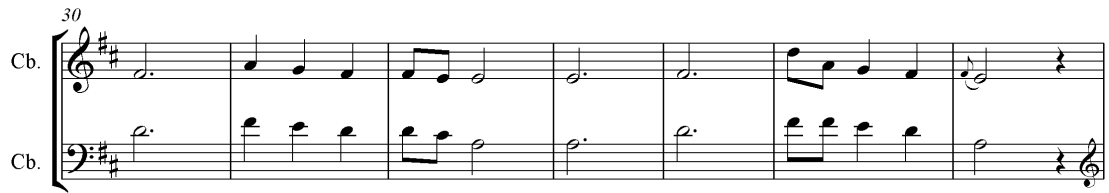
Cb.

tr



30

Cb.



37

Cb.

Cb.

46

Cb.

Cb.

55

Cb.

Cb.

63

Cb.

Cb.

71

Cb.

Cb.

Chapter 4: Music for Four Basses

Matthew Locke (c. 1623-1677): 3 Movements from Consorts for Fower Parts, Suite

No. 3

Matthew Locke is considered by many to be the most important and influential English composer of his generation. Born in the town of Exeter and educated at the local church, he carved his name into the screen of its organ on at least one occasion, “Matthew Lock / 1638” and possibly a second, “ML / 1641.” Upon finishing school, Locke was conscripted into the Royalist army of Charles I with whom he traveled to France. During the restoration of 1660 Locke was appointed by Charles II to the “Private Music” a pool of musicians that played in the royal apartments at Whitehall. Using these musicians Locke formed a “Broken Consort,” a group of mixed instruments, violins, viols, and continuo. Charles II’s preference for French music, and dance suites in particular, saw Locke appointed as composer for the Twenty Four Violins, an English group modeled on the famous French ensemble *Le Vingt-quatre Violons du Roi*.

Because of Charles II’s distaste for fantasias and strictly contrapuntal music, Locke’s music for viol consort is heavily influenced by French dance. Rather than independent fantasias, he groups his consort music into dance suites with the uniform sequence of Pavane-Air-Courante-Sarabande. This ordering moves from slowest and most serious to fastest and liveliest. Some suites do, however, see a fantasia substituted for the pavane.

The movements presented here in transcription make up three of the four movements of the entire suite; the fantasia has been omitted. The Ayre is somewhat

contrapuntal with the thematic material being passed between all voices. The first half of the Sarabande is top-dominated, but largely homophonic. The second half sees a new motif tumbling through the texture and the characteristic rhythmic value of quarter note–dotted quarter–eighth can be heard throughout the entire movement. The Courante is lively and alternates between a rhythmic feeling of two and three beats per measure. Like the Sarabande, the first half is more homophonic, with greater interaction between the voices occurring in the second half.

Transcription for Double Bass

Suite 3

Matthew Locke
trans. Shawn Alger

Ayre

The musical score is for a piece titled 'Ayre' from Suite 3, transcribed for four double basses. The score is written in 3/2 time and D major (two sharps). It consists of four systems of staves, each with four parts labeled Contrabass 1, Contrabass 2, Contrabass 3, and Contrabass 4. The first system contains measures 1 through 5. The second system starts at measure 6 and ends with a double bar line. The third system starts at measure 10 and ends with a double bar line. The fourth system starts at measure 14 and ends with a double bar line. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. The key signature is D major, indicated by two sharps (F# and C#).

Suite 3

Matthew Locke
trans. Shawn Alger

Sarabande

Contrabass 1

Contrabass 2

Contrabass 3

Contrabass 4

7

1. 2.

Cb. 1

Cb. 2

Cb. 3

Cb. 4

14

Cb. 1

Cb. 2

Cb. 3

Cb. 4

20

Cb. 1

Cb. 2

Cb. 3

Cb. 4

Suite 3

Matthew Locke
trans. Shawn Alger

Courante

Contrabass 1

Contrabass 2

Contrabass 3

Contrabass 4

Cb. 1

Cb. 2

Cb. 3

Cb. 4

Cb. 1

Cb. 2

Cb. 3

Cb. 4

Cb. 1

Cb. 2

Cb. 3

Cb. 4

12

14

16

Cb. 1

Cb. 2

Cb. 3

Cb. 4

The image displays a musical score for four contrabasses, labeled Cb. 1 through Cb. 4. The score is written in D major, indicated by two sharps (F# and C#) on the treble clef. The key signature is consistent across all staves. The score is divided into four systems, each containing two measures. The first system starts at measure 12, the second at measure 14, and the third at measure 16. The fourth system concludes the passage with a double bar line and repeat dots. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The bass clef is used for all parts, and the key signature is D major.

John Ward (c. 1589-1638): Oxford Fantasia No. 3

Details about John Ward's early life are somewhat unclear due to conflicting evidence, and multiple men by the name of John Ward being alive in the composer's home town of Essex in the late sixteenth century. Whatever the details may be, it is known that Ward the composer was a cathedral chorister from 1597-1604 and King's Scholar from 1604-1607. After leaving school he joined the musical establishment in the household of Sir Henry Fanshawe, a fervent supporter of the arts. When Fanshawe died in 1616, his son ceased to support his father's musical inclinations, and Ward opted to take a post as an attorney in Canterbury. He would hold this post until his death in May 1638.

Ward himself was known as a Gentleman and was the holder of a county seat. His music circulated in a large number of seventeenth-century sources, which suggests he was highly regarded during his lifetime. He was best known for composing madrigals and sacred music, but produced a great number of consort pieces for two to six viols ranging in style from short ayres to fully developed fantasias.

Ward's style is technically assured, but sometimes mechanical due to his limited rhythmic vocabulary; his works generally only use half, quarter, and eight note values and do not contain much rhythmic variety within the piece. He shows a clear awareness of the dramatic value of tonal and stylistic contrasts, and uses dissonance when it results from the combination of multiple voices and melodies.

There are no examples of extreme chromaticism, but milder cases appear in his vocal works when the texts suggest pain or anguish.⁵⁸

The four-part fantasias of John Ward appear toward the beginning of the tradition of English consort music. As a contemporary of other notable composers of consort pieces such as John Coprario and Alfonso Ferrabosco II, Ward's music is heavily influenced by the Italian madrigal. A look at the Oxford Fantasia No. 3 reveals a piece steeped in the *seconda pratica*⁵⁹ so often associated with seventeenth-century Italian vocal music. In this context the piece can actually be viewed as a textless madrigal. The fugal entrances that begin the piece are typical of contrapuntal music at the time, and the shift to rhythmic homophony in measure eleven suggests an important moment that warrants the attention of the listener.

⁵⁸ Michael W. Foster, et al. "Ward, John," *Grove Music Online, Oxford Music Online*. (Oxford University Press) <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/29903>. (accessed October 2, 2015).

⁵⁹ *Seconda pratica* is a term most commonly associated with the music of Claudio Monteverdi in order to contrast his music with that of other, more conservative composers such as Palestrina. The most significant feature of the *seconda pratica* is that the words in a given piece of music are more important than the music itself.

John Ward, Oxford Fantasia No. 3. mm. 9-13. Shift from Polyphony to rhythmic homophony.

The musical score consists of two systems of four staves each. The first system (measures 9-10) shows a shift from polyphony to rhythmic homophony. The second system (measures 11-13) continues this homophonic texture with more complex rhythmic patterns.

In texted polyphony these sorts of passages often occur where the words need to be made clear to the listener.

Transcription for Double Bass

Oxford Fantasia No. 3

John Ward
trans. Shawn Alger

Contrabass 1

Contrabass 2

Contrabass 3

Contrabass 4

This system shows the first two measures of the transcription. Contrabass 1 is in treble clef with a key signature of one flat and a 4/4 time signature. Contrabass 2 is also in treble clef with the same key signature and time signature. Contrabass 3 and 4 are in bass clef with the same key signature and time signature. Contrabass 1 plays a melody of eighth and quarter notes. Contrabass 2 plays a melody of eighth and quarter notes. Contrabass 3 and 4 are mostly silent, with Contrabass 4 playing a few notes in the second measure.

Cb. 1

Cb. 2

Cb. 3

Cb. 4

This system shows measures 3 through 5. Measure 3 starts with a triplet of eighth notes in Contrabass 1. Contrabass 2 plays a melody of eighth and quarter notes. Contrabass 3 plays a melody of eighth and quarter notes. Contrabass 4 plays a melody of eighth and quarter notes. Measures 4 and 5 continue the melodic development for all four parts.

Cb. 1

Cb. 2

Cb. 3

Cb. 4

This system shows measures 6 through 8. Measure 6 starts with a triplet of eighth notes in Contrabass 1. Contrabass 2 plays a melody of eighth and quarter notes. Contrabass 3 plays a melody of eighth and quarter notes. Contrabass 4 plays a melody of eighth and quarter notes. Measures 7 and 8 continue the melodic development for all four parts.

9

Cb. 1

Cb. 2

Cb. 3

Cb. 4

12

Cb. 1

Cb. 2

Cb. 3

Cb. 4

15

Cb. 1

Cb. 2

Cb. 3

Cb. 4

17

Cb. 1

Cb. 2

Cb. 3

Cb. 4

20

Cb. 1

Cb. 2

Cb. 3

Cb. 4

22

Cb. 1

Cb. 2

Cb. 3

Cb. 4

25

Cb. 1

Cb. 2

Cb. 3

Cb. 4

28

Cb. 1

Cb. 2

Cb. 3

Cb. 4

32

Cb. 1

Cb. 2

Cb. 3

Cb. 4

35

Cb. 1

Cb. 2

Cb. 3

Cb. 4

37

Cb. 1

Cb. 2

Cb. 3

Cb. 4

39

Cb. 1

Cb. 2

Cb. 3

Cb. 4

Henry Purcell (1659-1695): Fantasia No. 8

Considered one of England's greatest composers, Henry Purcell spent his entire life in London and cultivated a unique style incorporating French and Italian elements. Born in Westminster he spent his youth as a chorister in the Chapel Royal. The earliest definite information about Purcell's life is provided by a series of documents concerning his training and maintenance after his voice broke in 1673.⁶⁰ By 1677 his talents were so developed that he was selected as the organist for Westminster Abbey, as well as Matthew Locke's replacement as the composer for the Twenty Four Violins at the English court.

With the ascension of James II to the throne in 1685, the musical establishment at court found itself completely reorganized. The status of the Chapel was significantly diminished under the new Catholic monarch and Purcell's title was altered from "Composer" to "Harpsicall."⁶¹ When James II was exiled in 1688, Purcell's career as a court musician was effectively ended. He continued to seek employment under William and Mary, but the new regency had ceased to support musical activity in the court.

Court ties severed, Purcell turned to teaching and to the theatre in order to support himself. In the 1690s he updated the twelfth edition of John Playford's *Introduction to the Skill of Musick*, and in 1695 he furnished some of the music for the funeral of Queen Mary. Purcell died later that year when a seemingly minor

⁶⁰ Peter Holman, et al. "Purcell," *Grove Music Online, Oxford Music Online*, (Oxford University Press), <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/41799pg1>. (accessed October 2, 2015).

⁶¹ Given the diminished importance of music under the rule of James II, the term "Harpsicall" perhaps represents a reduction in responsibility from composing to simply playing and maintaining the harpsichord.

infection took a severe and unexpected turn for the worse.⁶² A popular theory holds that he returned home after a late night at the theater to find that his wife had locked him out! The night in the cold resulted in pneumonia, which eventually took his life. Despite the neglect of musical culture by England's ruling class, Purcell was still regarded as a national treasure, and one of the greatest composers of his age. His funeral took place on November 26 at Westminster Abbey and the composer was laid to rest adjacent to the organ where he had spent much of his life.

The viol fantasias of Henry Purcell are somewhat enigmatic. It is said that Purcell always held a distaste for the sound of the viol so it is curious that he would write some of history's greatest consort works.⁶³ There is no clear explanation as to why he wrote his thirteen fantasias, and equally confusing is his choice of viol consort as the medium. Prior to the restoration the viol was a favored instrument of sociable amateurs, but by the summer of 1680 it was passing out of fashion. It is even doubtful that Purcell would have been able to assemble a complete consort of viols. The prevailing theory is that these works were written as compositional exercises. Given that he was appointed organist at Westminster Abbey in 1679, these fantasias may have been self-imposed lessons on different contrapuntal devices. Much like J.S. Bach's three- and four-part inventions of a half-century later, Purcell's fantasias systematically explore different contrapuntal techniques. A more recent theory suggests these contemplative works function as a creative outlet during a time of political unrest.⁶⁴ The political climate certainly had ramifications for a loyal court

⁶² Ibid.

⁶³ Peter Holman, *Henry Purcell* (New York: Oxford University Press), 74-75.

⁶⁴ Andrew Walking, "Politics, Occasions, and Texts." In *The Ashgate Research Companion to Henry Purcell*, 266

servant living and working in the London area. The English Civil War, Restoration, Glorious Revolution, and Regency of William and Mary affected society at all levels, and caused upheaval in the musical culture of the English court. Perhaps the intricate melodic and harmonic weavings could portray the composer's or even the entire nation's disquiet.⁶⁵

Fantasia 8 was finished on June 22, 1680. The piece is conservatively written and generally diatonic; however there is significant contrast between each of the four sections. The opening makes use of one subject presented first in prime, and then immediately in inversion. After numerous appearances it is then presented in augmentation in the upper part. The second section begins with a new subject, again stated in the tenor part. The manuscript denotes this section as "slow" to contrast it from the third section labeled "Brisk." These tempo indications are believed to be descriptive rather than prescriptive as faster designations are accompanied by smaller note values. So while the notes get faster, the overall pulse remains more or less the same.⁶⁶ The final section serves as a brief coda with the voices sounding in alternation and bringing the piece to a dramatic close.

Editorial Practices for Consort Music

All three pieces were originally composed for four-part viol consort, and are being transcribed for double bass quartet. In each piece the alto clef of the inner voices has been recast in either treble or bass clef to conform to modern practice, but the original half-note notation has been retained. All bass parts are designed to read

⁶⁵ Ibid., 266.

⁶⁶ E. TeSelle Boal, "Purcell's Clock Tempos and the Fantasias" *Journal of the Viola da Gamba Society of America* 20 (1983): 24-39.

the music as notated, sounding an octave lower. No slurs have been added, but should the modern performer add their own, they should be added to all parts and parallel passages.

Transcription for Double Bass

Fantazia 8

Henry Purcell
trans. Shawn Alger

Andante

Contrabass 1

Contrabass 2

Contrabass 3

Contrabass 4

This system contains the first four measures of the transcription. Contrabass 1 and 2 are in treble clef, while Contrabass 3 and 4 are in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in a slow, steady tempo. Contrabass 1 starts with a half rest, then plays a series of eighth and quarter notes. Contrabass 2 has a half rest in the first measure, then enters with a half note. Contrabass 3 and 4 have more active parts, with Contrabass 3 featuring a half note and a quarter note in the first measure, and Contrabass 4 having a half rest followed by a half note.

5

Cb. 1

Cb. 2

Cb. 3

Cb. 4

This system contains measures 5 through 8. The notation continues for all four parts. Contrabass 1 has a half note followed by a quarter note. Contrabass 2 has a half note followed by a quarter note. Contrabass 3 has a half note followed by a quarter note. Contrabass 4 has a half note followed by a quarter note. The music continues with various rhythmic patterns and rests.

9

Cb. 1

Cb. 2

Cb. 3

Cb. 4

This system contains measures 9 through 12. The notation continues for all four parts. Contrabass 1 has a half note followed by a quarter note. Contrabass 2 has a half note followed by a quarter note. Contrabass 3 has a half note followed by a quarter note. Contrabass 4 has a half note followed by a quarter note. The music continues with various rhythmic patterns and rests.

13

Cb. 1

Cb. 2

Cb. 3

Cb. 4

17

Cb. 1

Cb. 2

Cb. 3

Cb. 4

21

Slow

Cb. 1

Cb. 2

Cb. 3

Cb. 4

25

Cb. 1

Cb. 2

Cb. 3

Cb. 4

30

Brisk

Cb. 1

Cb. 2

Cb. 3

Cb. 4

34

Cb. 1

Cb. 2

Cb. 3

Cb. 4

38

Cb. 1

Cb. 2

Cb. 3

Cb. 4

42

Cb. 1

Cb. 2

Cb. 3

Cb. 4

45

Slow

Cb. 1

Cb. 2

Cb. 3

Cb. 4

Chapter 5: Conclusions

In order for double bassists to play music of the Baroque era, they must turn to transcriptions. An examination of the literature has shown that the existing number of transcriptions available is minimal and outdated. The present dissertation has addressed both of these problems by examining viola da gamba literature as a bountiful source of music that bassists can bring into their modern repertoire. While some amendments for key and chordal writing often need to be made, the idiomatic passagework of the viola da gamba ends up being similarly comfortable on the double bass due to their shared fourths-tuning.

The music examined here only scratches the surface of what is available. I have presented a wide variety of music transcribed for unaccompanied bass, and solo bass with accompaniment, as well as duets and quartets. Two of the duets have offered a solution to the unique problem presented by chordal writing for the viola da gamba. Since chords are notoriously unidiomatic to the double bass, divvying up the different voices between two basses makes chordal gamba music an abundant source of literature for bass duets. Consort music - transcribed here as bass quartets - could also be varied to fit a modern string ensemble. Five-part consorts could be transcribed for a single double bass and string quartet, perhaps offering an even more effective performance than a bass quartet.

My transcriptions adhere to a set of editorial practices that have been adopted in order to distinguish notations in the original manuscripts and prints from my own editorial suggestions. The purpose of this was to present these transcriptions in a

manner that was as close as possible to what the composer wrote, without passing off my own interpretations as original.

Any of the genres presented here could be further explored in order to find more music fit for transcription. *Transcribing Viola da Gamba Literature for the Modern Double Bass* represents a stepping-off point for the examination of baroque music for the double bass. There is a wealth of beautiful music out there; it need only be transcribed.

Appendix A: Recital Programs

Recital 1:
February 22, 2015
8:00 p.m.
Gildenhorn Recital Hall

Shawn Alger: Double Bass and Viola da Gamba
Jessica Eig: Double Bass and Viola da Gamba
Jeremy Lyons: Guitar
Paula Maust: Fortepiano

Lecture and Demonstrations

INTERMISSION

Selections from *Trattado de Glosas*..... Diego Ortiz (c. 1510 – c. 1570)

- I. Recercada Primera
- II. Recercada Secunda
- III. Recercada Quinta
- IV. Recercada Ottava

Sonate à Viola da Gamba Solo e Basso H.558..... C. P. E. Bach (1714 – 1788)

- I. Andante
- II. Allegretto
- III. Arioso

Sonata IV from *Le Nymphe di Rheno*..... Johannes Schenck (1660 – c. 1717)

- I. Bourée
- II. Rondeau
- III. Menuet
- IV. Ciacona

Recital 2:
May 4, 2015
8:00 p.m.
Gildenhorn Recital Hall

Shawn Alger: Double Bass and Viola da Gamba
Paula Maust: Harpsichord
Cassidy Morgan: Double Bass

Selections from *The Division Viol*..... Christopher Simpson (1602/6 – 1669)

- I. Prelude in D Major
- II. Viola da Gamba Demonstration
- III. Prelude in E minor

Andante from *The Drexel Manuscript*..... Carl Friedrich Abel (1723 – 1787)

Sonata WKO 152 from *The Pembroke Collection*.. Carl Friedrich Abel (1723 – 1787)

- I. Allegretto
- II. Adagio
- III. Allegro

INTERMISSION

Suite No. 1 from *Pieces de Viole, Livre V*..... Marin Marais (1656 – 1728)

- I. Prelude: Le Soligni
- II. Allemande: La Facile
- III. Sarabande
- IV. La Marieé
- V. Gavotte
- VI. Gigue
- VII. Rondeau
- VIII. Menuet
- IX. La Bagatelle
- X. Rondeau: moitié pincé et moitié coup d'archet ou tout coup d'archet si l'on veut

Recital 3:
October 25, 2015
8:00 p.m.
Gildenhorn Recital Hall

Shawn Alger: Double Bass
Paul Hunt: Double Bass
Paula Maust: Harpsichord
Cassidy Morgan: Double Bass
Kimberly Parillo: Double Bass

Viola da Gamba Solo BuxWV 268..... attr. Dieterich Buxtehude (1637 – 1707)

Sonata I from *Sonates Pour le Pardessus de Viole*..... Jean Barrière (1707 – 1747)

- I. Andante
- II. Allegro
- III. Largo
- IV. Allegro

INTERMISSION

Consorts for Fower Parts, Suite No. 3..... Matthew Locke (c. 1622 – 1677)

- I. Ayre
- II. Sarabande
- III. Courante

Sonata No. 1 in C Major WKO 141..... Carl Friedrich Abel (1723 – 1787)

- I. Vivace
- II. Adagio
- III. Minuetto

Solo 9 from *Essercizii Musici*..... Georg Philipp Telemann (1681 – 1767)

- I. Cantabile
- II. Allegro
- III. Recitativo & Arioso
- IV. Vivace

Appendix B: CD Track Listings

Dissertation Recital #1

Tracks

- | | |
|--|-------|
| 1. Lecture and Demonstrations | 22:34 |
| 2. Diego Ortiz: Recercada 1 | 2:29 |
| 3. Diego Ortiz: Recercada 2 | 1:49 |
| 4. Diego Ortiz: Recercada 5 | 3:30 |
| 5. Diego Ortiz: Recercada 8 | 2:18 |
| 6. C.P.E. Bach: Sonata Viola da Gamba Solo e Basso, Andante | 4:31 |
| 7. C.P.E. Bach: Sonata Viola da Gamba Solo e Basso, Allegretto | 7:53 |
| 8. C.P.E. Bach: Sonata Viola da Gamba Solo e Basso, Arioso | 7:04 |
| 9. Johannes Schenck: Sonata 4 from Le Nymphe di Rheno, Bourée | 0:44 |
| 10. Johannes Schenck: Sonata 4 from Le Nymphe di Rheno, Rondeau | 1:00 |
| 11. Johannes Schenck: Sonata 4 from Le Nymphe di Rheno, Menuet | 1:20 |
| 12. Johannes Schenck: Sonata 4 from Le Nymphe di Rheno, Ciaconna | 5:20 |

Recorded February 22nd, 2015 in Gildenhorn Recital Hall

Clarice Smith Performing Arts Center, University of Maryland, College Park

Recorded and Mastered by Antonino d'Urzo

Dissertation Recital #2

Tracks

- | | |
|--|------|
| 1. Christopher Simpson: Prelude in D Major | 1:51 |
| 2. Lecture | 3:37 |
| 3. Christopher Simpson: Prelude in E Minor on Viola da Gamba | 2:25 |
| 4. Christopher Simpson: Prelude in E Minor for 2 Double Basses | 2:21 |
| 5. Carl Friedrich Abel: Andante from the Drexel MS | 5:51 |
| 6. Carl Friedrich Abel: Sonata WKO 152, Allegretto | 3:31 |
| 7. Carl Friedrich Abel: Sonata WKO 152, Adagio | 2:23 |
| 8. Carl Friedrich Abel: Sonata WKO 152, Allegro | 2:34 |
| 9. Marin Marais: Book V, Suite No. 1, Prelude: Le Soligni | 1:48 |
| 10. Marin Marais: Book V, Suite No. 1, Allemande: La Facile | 1:55 |
| 11. Marin Marais: Book V, Suite No. 1, Sarabande | 3:22 |
| 12. Marin Marais: Book V, Suite No. 1, La Mariee | 2:00 |
| 13. Marin Marais: Book V, Suite No. 1, Gavotte | 1:22 |
| 14. Marin Marais: Book V, Suite No. 1, Gigue | 1:31 |
| 15. Marin Marais: Book V, Suite No. 1, Rondeau | 4:15 |
| 16. Marin Marais: Book V, Suite No. 1, Menuet & Double | 1:16 |
| 17. Marin Marais: Book V, Suite No. 1, Bagatelle | 1:04 |
| 18. Marin Marais: Book V, Suite No. 1, Rondeau: moitié pincé et moitié
coup d'archet ou tout coup d'archet si l'on veut | 6:15 |

Recorded May 4, 2015 in Gildenhorn Recital Hall
Clarice Smith Performing Arts Center, University of Maryland, College Park
Recorded and Mastered by Antonino d'Urzo

Dissertation Recital #3

Tracks

1. Dieterich Buxtehude: Viola da Gamba Solo BuxWV 268	5:52
2. Lecture & Musical Examples	6:17
3. Jean Barriere: Book V, Sonata I Pour le Pardessus de Viole, Andante	2:37
4. Jean Barriere: Book V, Sonata I Pour le Pardessus de Viole, Allegro	2:48
5. Jean Barriere: Book V, Sonata I Pour le Pardessus de Viole, Largo	3:06
6. Jean Barriere: Book V, Sonata I Pour le Pardessus de Viole, Allegro	4:08
7. Lecture	3:48
8. Matthew Locke: Consort of Fower Parts, Suite No. 3, Ayre	1:34
9. Matthew Locke: Consort of Fower Parts, Suite No. 3, Sarabande	2:15
10. Matthew Locke: Consort of Fower Parts, Suite No. 3, Courante	1:49
11. Carl Friedrich Abel: Sonata WKO 141, Vivace	4:28
12. Carl Friedrich Abel: Sonata WKO 141, Adagio	3:32
13. Carl Friedrich Abel: Sonata WKO 141, Menuetto	1:58
14. G. P. Telemann: Essercizii Musici, Solo 9, Cantabile	1:58
15. G. P. Telemann: Essercizii Musici, Solo 9, Allegro	3:18
16. G. P. Telemann: Essercizii Musici, Solo 9, Recitativo & Arioso	1:28
17. G. P. Telemann: Essercizii Musici, Solo 9, Vivace	2:51

Recorded October 25, 2015 in Gildenhorn Recital Hall

Clarice Smith Performing Arts Center, University of Maryland, College Park

Recorded and Mastered by Antonino d'Urzo

Appendix C: Chord Reductions

Buxtehude BuxWV 268



Marais: Suite No. 1 Livre V, La Mariee



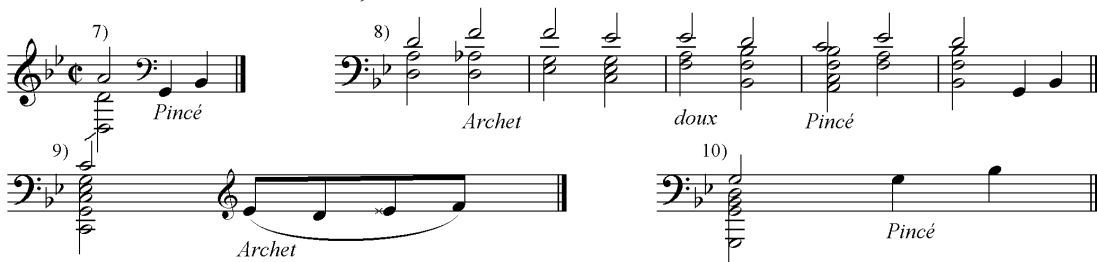
Marais: Suite No. 1 Livre V, Gigue



Marais: Suite No. 1 Livre V, Rondeau



Marais: Suite No. 1 Livre V, Rondeau Moitié Pincé...



Barrière: Sonata I, 2nd movement



Abel: WKO 152, 1st mvt.



Abel: WKO 152, 3rd mvt.



Schenck: Sonata 4, Ciaconna

15)

16)

17)

18)

19)

20)

21)

22)

23)

22)* Voices exchanged

Schenck: Sonata IV, Bourée

24)

Appendix D

Unaccompanied Notation for Duet Transcriptions

Christopher Simpson: E Minor Prelude

Prelude in E Minor

Christopher Simpson

The image displays a musical score for the 'Prelude in E Minor' by Christopher Simpson. The score is written in E minor, indicated by a single sharp (F#) on the treble clef. The time signature is common time (C). The notation is presented in a single staff, with measures grouped by measure numbers 5, 9, 13, 17, 21, 25, and 28. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and accidentals. The score concludes with a double bar line at measure 28.

Andante
from the Drexel MS WKO 191

Carl Friedrich Abel

Andante

8

16

24

35

44

53

61

70

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